

Community responds to crystal concerns
Many local agencies are using harm reduction
model to reach out to gay men using speed.

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Going to the dogs
PAWS' big 'Petchitecture'
benefit turns 10 years old.

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Good sports
GLBT athletics
in 'Sporting Life.'
see Arts section



BAY AREA REPORTER

Vol. 35 • No. 13 • 31 March 2005

Serving the gay, lesbian, bisexual, and transgender communities since 1971

Oakland queer youth fight for funding

by Matthew S. Bajko

Arguing it is time that Alameda County health officials fund health services for LGBT youth, gay teens and an Oakland-based agency for queer youth are pressing county supervisors to allocate public dollars for their community and instruct health officials to address their concerns.

The youth and agency officials argue mental health services, HIV prevention efforts, and substance abuse counseling and treatment services geared specifically toward queer youth are desperately needed.

"Alameda County doesn't fund gay and lesbian youth services at all," said Roosevelt Mosby, executive director of SMAAC, the Sexual Minority Alliance of Alameda County. "It is a priv-

ilege to be heterosexual in this county because that is where the services go."

For many of the youth, there is nowhere else for them to go in Oakland or other parts of the county other than SMAAC. As with the Pacific Center in Berkeley, which has counseling services, and San Francisco agen-



SMAAC Executive Director Roosevelt Mosby, right, with SMAAC members Alexis, left, and Octavis, center, at Tuesday's meeting of the Alameda County Board of Supervisors.

cies such as Larkin Street Youth Services and Ark of Refuge, which both offer an array of supportive services to queer youth, they

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Late Philomena Cleland

A colorful Easter

"Let Them Eat Eggs," left, is congratulated on winning the Easter bonnet contest by Sister Roma, There's No Place Like Rome at the Sisters of Perpetual Indulgence's annual Easter party Sunday, March 27 in San Francisco's Dolores Park. The event featured activities for kids and adults, and people enjoyed a mostly rain-free afternoon in the park.

Health cuts elicit anger from commissioners and advocates

by Matthew S. Bajko

The annual pleading and begging by healthcare workers and agencies began this week as they try to fight \$13 million in proposed cuts to the city's health department were announced. Another \$10 million in contingency cuts has also been proposed as city officials try to plug a \$102 million budget deficit.

Health commissioners listened to nearly three hours of testimony Tuesday, March 29 before voicing their own frustration and anger at seeing the city's health care infrastructure dismantled due to the budget woes.

"This is the continuation of the dismantling of a world-class public health system," said Commissioner David Sanchez. "Four years ago our safety net was at risk. Two years ago I said we only have a sea wall left. You know what folks, this is a total meltdown. It's just unbelievable."

"We are heading to public health hell," decried Commissioner Jim Illig. Unlike last year, when most of the department's budget cuts were aimed at administrative positions, this year's

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DPH enlists merchants in latest syphilis awareness campaign

by Kevin Davis

The San Francisco Department of Public Health is asking Castro District businesses to post storefront signs urging gay men to "get tested for syphilis," as part of this year's campaign for STD Awareness Month, which is in April.

Frank Strona, STD Prevention Services special projects coordinator for the health department, made a presentation about the bumper sticker-sized signs at a recent Merchants of Upper Market and Castro meeting.

PO Plus, a Castro postal and shipping store, was an early backer of the campaign and allowed the stickers to be placed in its windows.

"We're very open to community-based programs," said Paul Moffett, who's owned the store for 11 years. "We're very community driven."

MUMC's Herb Cohn, who just stepped down as president of the group, helped get



Frank Strona, left, and Israel Diosdado display a placard for the health department's new campaign for syphilis testing at PO Plus in the Castro.

the word out. "I put a little teaser in the newsletter ahead of time so people know what to expect," he said.

"All of the folks at MUMC had no hesitation," said Strona, who made a brief presentation before members. "They felt really comfortable. Folks came up. The reception was incredible."

Syphilis has been an issue in the gay com-

munity for the last several years, and cases spiked in 2002, when San Francisco had the highest rates of syphilis of any U.S. metropolitan area. In 2004 there were a total of 554 cases, a 5 percent increase over 2003, but a slower increase, as the result of testing, early treatment, and possibly safer sex behavior, said Dr. Jeffrey Klausner, head of STD prevention for the health department.

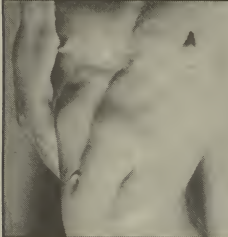
In recent years, the health department launched its creative Healthy Penis advertising campaign as a response to the rising numbers of syphilis cases. Klausner called

the Healthy Penis campaign "highly successful."

"It was 2002 when we first had that distinction and we remained first in 2003," said Klausner. "In response to those increases in syphilis there has been an increase in testing. We know that people who have seen the ads are more likely to get tested," he added.

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**Students rally for
marriage rights**

by Matthew S. Bajko

Despite complaints from teachers and parents, a dozen students at San Francisco's International Studies Academy took a stand for same-sex marriage by showcasing gay couples during a student rally their school held on Good Friday.

Planned for weeks with approval from the public high school's administration, the two-minute presentation by the school's gay-straight alliance showcased a lesbian couple, a gay male couple, and a straight interracial couple as a way to illustrate the LGBT community's ongoing fight for marriage equality.

"The point is to bring out awareness. April is Gay Pride Month for the San Francisco school district. We really wanted to open the month strong," said junior Molly Serra, coordinator of the rally who asked the GSA to make the presentation.

The school's principal, Nancy Evangelho, said the rally was meant to celebrate the school's sports teams and clubs. As for the GSA, she said, "It is only a two minute segment of our program. We want to let the students have their freedom of speech."

The presentation came 11 days after a San Francisco judge ruled that same-sex couples have a right to marry and deemed California laws that ban gay couples from receiving marriage licenses as un-



Joshua Donatto, left, International Studies Academy student and president of the school's gay-straight alliance, stands with supporters after the rally.

constitutional. In that time, the school began receiving phone calls from parents upset over the GSA's presentation and some students threatened to walk out and protest during the rally.

"It is 'disheartening to learn that some parents are putting pressure on the school to exclude equality issues from the school rally,' said Carolyn Laub, executive director of the GSA Network, who commended school officials for supporting the GSA. "Parents should be supporting – not undermining – student leadership and enthusiasm for an event that was organized to celebrate school spirit and unity."

While the protest never occurred, and only a handful of students walked out during the rally, the incident demonstrated that even in a "gay mecca" as San Francisco, education and advocacy around gay rights is needed.

"This may be San Francisco but I call it the Bay Area bubble," said junior Joshua Donatto, president of the GSA, which he founded this year. "It is a little surprising to see the extent of the opposition."

Laub added, "I think we would be fooling ourselves if we thought every single person in San Francisco supports marriage equality."

This is the second time this year that a GSA event around marriage equality has erupted into controversy. At Silverado High School in Victorville in Southern California, parents protested off campus when the GSA there held

mock gay weddings on Freedom to Marry Day, February 12. Students opposed to the GSA surrounded the group in order to shield other students from seeing

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Correction

The To Your Health column, "Understanding steroids" that appeared in the March 24 issue should have included this note about the author: Aaron J. Cohen holds a master's degree of public health in community health education and is a certified health education specialist. Previous columns can be viewed in their entirety on the Web at www.healthupdate.blogspot.com.

Clarification

The article in the March 24 issue about the San Francisco AIDS Foundation's new executive director Mark Cloutier ("New leader for SFAF") may have implied that Cloutier's organization Continuum would consider collaborations or mergers with other groups because the agency was in financial trouble. In fact, Continuum is currently in good financial shape, said Cloutier, who mentioned Continuum's possible merger plans only as an example of what the entire AIDS industry will have to consider as governmental funding continues to dwindle.

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Gay pagan dancer wants respect for tradition

by Zak Szymanski

Is gay pagan dance considered an ethnic or cultural tradition? It depends on who is asked.

Walter Thompson III, a dancer for 25 years, said he believes that paganism is an ethnic tradition, and one that is reflected in his body of work through dance poetry, an art form that essentially tells a story through movement.

Thompson, 47, has performed his pagan dance poetry at numerous venues, most recently at Pantheon in San Jose, the largest pagan event in Northern California.

It seemed only natural, he said, that expression of the pagan tradition – which he defines as an earth religion – would be welcome at the annual San Francisco Ethnic Dance Festival.

Thompson auditioned for the festival in January and received a standing ovation, he said. But four weeks ago he received word that he did not make it into the festival, and he believes there may be some subtle antigay and antipagan forces behind the rejection.

"Basically I just felt that the audition was a good audition. I don't have an ax to grind with the festival, but I felt I was judged a little bit unfairly," said Thompson, who upon his rejection requested the comment sheet of the judges and



William Thompson III in costume

found written concerns about his revealing costume – which covered him only in the frontal region – because of any potential children in the audience.

"I agree that the festival could have concerns about its audience, or more likely, its corporate sponsors. But there were kids at the audition who really enjoyed my performance. I didn't go out there to do a strip show, I went out there to tell the story of a warrior char-

acter. I was dressed appropriately for a warrior as well as for pagan themes," said Thompson, who believes it is difficult to separate the gay from the pagan themes in his work, as they are often integrated and highlight concepts like the gay shaman or goddess worship.

Paganism, said Thompson, has roots in many different cultures, including African, Native Ameri-

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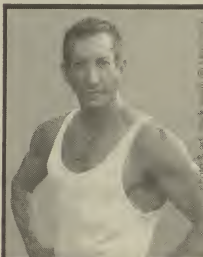
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Queer youth event tonight

compiled by Cynthia Laird

LGBT youth invite interested persons to a listening party and benefit tonight (Thursday, March 31) to hear the broadcast premier of OutLoud Radio's piece on Out in the Bay, San Francisco's queer-themed radio program. The event takes place from 7 to 9 p.m. at the Lavender Youth Recreation and Information Center, 127 Collingwood Street, in San Francisco. The radio program is on between 7:45 and 8 p.m. on 91.7 FM KALW.

Out Loud's Noah Miller noted that the group is asking for donations to help two graduates of the youth radio program to attend a national youth radio conference in Baltimore later this year.

For more information, visit www.outloudradio.org.

Prison rights meeting

California Prison Focus is hosting a celebratory meeting for its "Dignity for Women Prisoners" campaign Friday, April 1 from 6 to

8:30 p.m. at the Women's Building, 3543 18th Street in San Francisco. The event, dubbed "No Foolin' Keep Hands Off Women Prisoners," is being held to mark the implementation of the first stage of the Dignity program - Jeanne Woodford, the California Department of Corrections director, has agreed to end the practice of cross-gender pat searches in the state's women's prisons.

The planning meeting also will include a world premier performance of "For the Jailers," sung by Patricia Wilder and poetry by former prisoners and others.

The event is free, although donations will be gladly accepted at the door. For more information, call (415) 252-9211 or visit www.prisoners.org.

Marin center open house

The Spectrum Center for LGBT Concerns in Marin County will host an open house Mon-

day, April 4 from 5:30 to 7:30 p.m. at its offices, 1000 Sir Francis Drake Boulevard, Room 10, in San Anselmo. The open house will feature the "Spouses for Life: A Wedding Album" photography exhibit documenting some of the same-sex couples who married in

San Francisco last year. San Francisco's Queer Cultural Center and Bay Area Community of Women developed the exhibit in conjunction with the LGBT Community Center and other organizations.

Pamela Peniston, executive director of QCC, will be on hand to speak about the photographs in the exhibit and the center's other activities.

For more information about Spectrum, visit www.spectrum-marin.org. For information on QCC, visit www.queercultural-center.org.

TG alcohol screening

The Bay Area chapter of the National Council on Alcoholism and other Drug Addictions and the University of California, San Francisco's Transgender Resource and Neighborhood Space program will host the first-ever Transgender National Alcohol Screening Day Tuesday, April 7 from noon to 6 p.m. at the UCSF TRANS space, 2245 Bush Street, between Hyde and Leavenworth. The event coincides with National Alcohol Screening Day.

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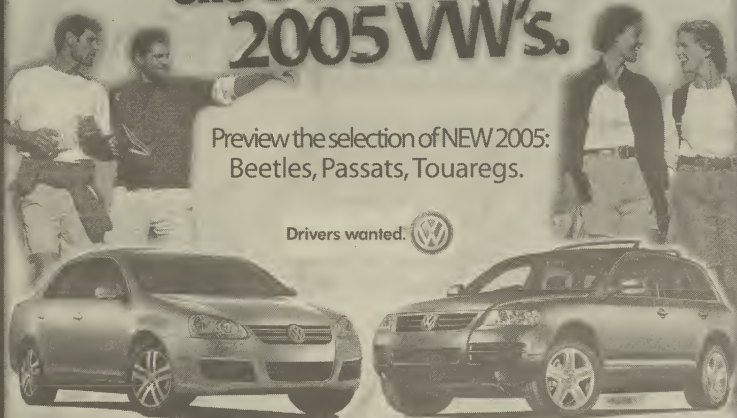
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COMMUNITY NEWS

Supervisors institute pot club moratorium

by Liz Highleyman

The San Francisco Board of Supervisors voted unanimously Tuesday, March 29 to impose a temporary moratorium on the opening of medical cannabis dispensaries, intended to give the city time to develop longer-term regulations. The 45-day "urgency ordinance" will apply to new establishments and those currently in the process of seeking permits, but will not affect existing facilities.

The vote was 9-0; Supervisors Gerardo Sandoval and Chris Daly were absent.

"Back in 1998-99, when just five or six [medical marijuana] facilities existed, we said if we didn't put guidelines on ourselves, some other entity would do so," longtime medical cannabis advocate Wayne Justmann told the *Bay Area Reporter*. "This moratorium allows a mature decision-making process."

California law SB420, passed in 2003, set guidelines for the operation of medical cannabis dispensaries under the state's 1996 Compassionate Use Act (Proposition 215), but allowed localities to impose more stringent requirements. Last winter the Oakland City Council passed a statute setting a limit of four medical marijuana facilities. San Francisco is currently home to more than 30 dispensaries.

Mayor Gavin Newsom called for the moratorium last Monday after learning that a cannabis club was planning to open in the All Star Hotel in the Mission neighborhood, which receives city funding through the Care Not Cash program to provide supportive housing for welfare recipients. The day after Newsom's request, the hotel owner canceled the dispensary's lease and city officials said they would adopt new contract language prohibiting medical marijuana dispensaries in city-funded residences. In addition, the mayor announced that he would convene a working group to examine the city's current policies.

The mayor's call for a moratorium has received widespread support. The emergency ordinance, introduced by Supervisors Ross Mirkarimi and Angela Alioto-Pier, was co-sponsored by seven other board members.

"I think this is a reasonable step given some of the problems that have arisen in various districts," District 8 Supervisor Bevan Dufty told the *B.A.R.*

"We have given medical cannabis our blessing, but we have a responsibility and an obligation to midwife this to the next step," Mirkarimi said at Tuesday's board meeting. "This buys us a little bit of time to launch a deliberate process, a public discourse, so citizens can weigh in on the development of new laws. We want to legitimize something that has been living in the shadows."

Currently the city has no laws regulating the operation of cannabis dispensaries and permitting requirements are unclear. While some establishments have obtained business licenses, permits from the planning department, or both, other facilities have neither.

Also at Tuesday's meeting, several supervisors emphasized that the new ordinance is not intended to reopen the debate about medical cannabis, nor should it be taken as an indication of a lack of



From left, medical cannabis advocates Jason Beck, Wayne Justmann, and Michael Aldrich at Tuesday's meeting.

support on the board's part.

"This is not an occasion to revisit the issue of whether there should be medical marijuana," said District 9 Supervisor Tom Ammi. "We're not going to go there. We don't want people to think they're going to be able to practice 'NIMBYism' around this issue."

Some 20 community members - including medical marijuana patients, cannabis dispensary operators, and concerned neighbors - offered public comment, mostly in favor of the moratorium.

"This is a step in the right direction of taxing and regulating cannabis as a business," said Dale Gieringer of the California chapter of the National Organization for the Reform of Marijuana Laws. "This is in the best interest of the patients, the community, and the economy."

"We need to have rules and regulations," said medical cannabis activist and patient Michelle Aldrich. "We want to be part of the community. Licensing, planning, zoning ... we're ready."

There was some disagreement, however, about what the deliberation process and the eventual new regulations should look like.

Michael Aldrich, former director of Cannabis Helping Alleviate Medical Problems, proposed a plan for a citywide patients' cooperative consisting of all individuals who hold city-issued medical cannabis ID cards. "They could vote on system of cultivation," he

suggested. "This would let the patients work it out."

But several residents - some citing concerns about safety, the opening of dispensaries near schools, and the proliferation of clusters of cannabis clubs in close proximity to one another - emphasized that all sides must be heard.

"I'm really alarmed that eight clubs have opened [in my neighborhood] in six months," said Laura Weil, a nurse and mother from District 6. "This has been an absolute disaster. The city must devise regulations that work for both patients and residents."

Other speakers said they were worried that limiting the number of dispensaries and taxing cannabis sales could lead to increased prices for patients, while some club owners expressed confusion about the status of existing dispensaries currently operating without permits, which they believed they did not need.

Deputy City Attorney Cheryl Adams explained that by state law the board can pass an initial urgency ordinance lasting up to 45 days. After that, they may extend the moratorium twice, for a total period of about 22 months.

"We should expect this to be extended," said Board of Supervisors President Aaron Peskin, noting that amendments to the planning code require public hearings and take at least 90 days. "We're in uncharted waters. The next 45 days are for figuring this out." ▼

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OPEN FORUM

Something about Mary? Maybe

So Mary Cheney plans to write a memoir. Gee, we can't wait. What surprises does she have in store for the American public? Let's see: a lot of what is already known about her is not surprising. That she's an out lesbian? No, that's not anything new. That she has been an outspoken advocate for equal rights for gays? No, she hasn't uttered a word publicly in more than four years. That she cozies up to the right-wing supporters of the Bush administration? No, that's not surprising, it became crystal clear to us years ago that Ms. Cheney was of the "seen but not heard" variety cultivated by many gays in the GOP.

What's left that would make her memoir worth reading? We're not sure, but Cheney's close pal and GOP apologist Mary Matalin says that Cheney is "highly articulate and opinionated and interesting, and she thinks for herself and wants to say it in her own words."

Wow. Now that's surprising! Where were those presumably strong and articulate opinions when gays were used as a punching bag not just in the presidential campaign last year, but four years ago as well? Why couldn't she think for herself and issue a statement (even a sentence) about her public position on the Bush-backed federal amendment banning same-sex marriage (and similar state amendments). Did she even think it was dangerous not only for same-sex couples, but also wrong as a matter of fundamental fairness that makes the Constitution so important and such a unique part of our democracy? Guess we'll have to wait until 2006 and shell out \$25 to find out—that's when the book is scheduled to be published.

For years, Cheney has been in a position to use her considerable influence (she's reportedly a close confidant of her father, the vice president, and basically ran his re-election campaign) to balance the Republican enthusiasm for condemning same-sex marriage. Her father has come out against the

constitutional ban, but not very forcefully. In fact, the timing of Dick Cheney's comments was politically expedient. He was at one of those faux town hall meetings last summer, just before the start of the GOP convention, when he made remarks opposing the federal amendment. It was recognized immediately as a bone tossed to gay Republicans and the moderate wing of the party in an effort to shore up support and present a unified face at the convention.

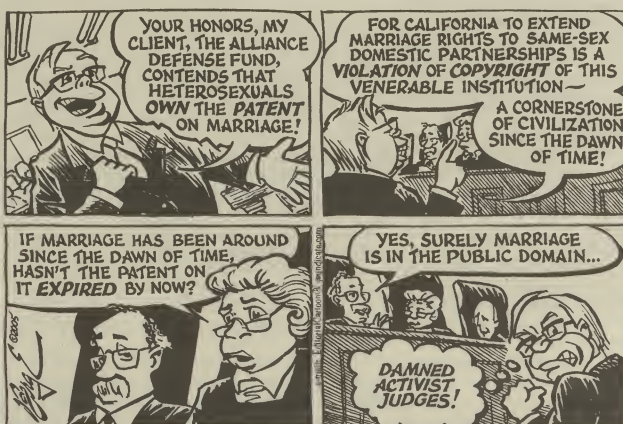
And there is also Mary Cheney's apparent willingness to be invisible when convenient. Significantly, she was spotted at the GOP convention, but she and her partner did not join other family members on stage at the conclusion of the event after President Bush accepted the nomination. What does this say about her own identity and opinions re-

garding family values? At the time, in September 2004, you would have had to be living in a cave not to have known that the vice president had a gay daughter and that she had a partner.

We suspect that once Ms. Cheney's book is published, gay media outlets will be clamoring for interviews. Everyone will want to know why she stayed tucked away during arguably one of the most pivotal moments in gay civil rights history. We, of course, also want to know the answers to our questions. But we're not holding our breath. Certainly, her book won't be a story of courageous perseverance about being an out gay person in the middle of the neoconservative movement. No, more likely, Ms. Cheney's book will be a ho-hum account, with little insight into why she has stayed silent for so long. ▼



Editorial



Remembering Mary Dunlap

by Maureen Mason

It was an animated crowd of students, LGBT and genderqueer folks, seniors, leftist lawyers, activists, law school faculty, and the general public who gathered in Booth Auditorium at the University of California, Berkeley on February 24 to hear the first Mary C. Dunlap Memorial Lecture on Sex, Gender and Social Justice.

Mary Dunlap, who died of pancreatic cancer at age 54 in 2003, was a beloved civil rights lawyer, poet, artist, and teacher—and my life partner for nearly 20 years.

LGBT activists who've been in San Francisco since the early 1980s know Mary as the groundbreaking lawyer who, for example, sued the INS on behalf of the Gay Freedom Day Parade to overturn the policy that automatically barred gay people from entering the U.S., and who took the fight over the Gay Olympics' right to use that name all the way to the U.S. Supreme Court.

What many people don't know, however, is how she inspired generations of LGBT lawyers, activists, and legal scholars across the nation, through her forward-thinking legal writing, teaching, and litigation.

Some representatives of those generations were in Berkeley last month for the first Mary Dunlap Lecture, an event organized by the Boalt Law School's Center for Social Justice to bring together the legal community and general public to hear about this year's topic, "Same-Sex Marriage and Beyond: What Now?"

Evan Wolfson, longtime gay civil rights lawyer from New York, recalled Mary's strategy for "building topsoil" in social change movements. He said we must "lose forward" by engaging the gay marriage battle even in states where it can't be won. "Moving public opinion from 30 percent support to 40 percent support" is crucial, as is "empowering more voices in every corner of the country to champion equality, and enlisting more diverse messengers with compelling

stories, gay and non-gay, in this debate."

Wolfson, who was co-counsel in the landmark Hawaii case that launched the current national debate on gay marriage and also founded Freedom to Marry, urged the audience to seize this "civil rights moment." He asked us to do something every day to sway the reachable, fair-minded public, and to press our legislators for passage of Mark Leno's civil marriage bill. "There is very little," he said, "that will be more transformative in this political movement to end discrimination than to have that bill enacted by the Legislature of the largest state, and signed in to law by that governor."

Co-lecturer Paisley Currah is a political science professor at the City University of New York and co-founder of the Transgender Law and Policy Institute. He told the audience how transgender activists were deeply influenced by Mary's early conviction—expressed in a 1979 law journal article—that "the concerns of transsexual people, of cross-gendered people, of anyone lacking equality because of the rigidity of gender norms, were centrally related to the struggle for equality for gay and lesbian people."

Currah said that some leftists worry that "by asking for state recognition of same-sex marriage, we're asking the state to let us participate in a bad institution, because marriage has historically been used to subjugate women and to restrict access to resources—such as health care and survivor social security benefits." He went on to talk about how working for same-sex marriage addresses the real and very pressing needs of individuals in the here and now, and does not have to undercut more radical approaches.

The question-and-answer period that followed was spirited and intense, as good personal and political discussions always are. Someone questioned whether fighting

for same-sex marriage diverted resources from other needed reforms, like universal health care. Another spoke about the lack of legal protection for gay couples' children. A lesbian talked through tears about how she and her partner have to "go into exile" from the U.S. because one is a non-citizen and they can't legally marry, provoking a discussion about both marriage and wider immigration reform.

Moderator Rhonda Copelon, a law professor and longtime feminist litigator and activist who heads the International Women's Human Rights Clinic at CUNY Law School, ended the night by reading from an essay on Mary by Wendy Williams, a professor at Georgetown Law School in Washington, D.C.:

"Mary Cynthia Dunlap, larger than life, a force of nature, who filled up a room with her presence, her tall solid self, her waving arms, her energy, her laugh, her voice, and words and words and more words... Mary the lawyer, all reasoned passion and passionate reason, fighting for justice, for equality, for dignity and respect, for liberation."

It's terribly strange to be talking about Mary in the past tense now. Mary, who always spoke so eloquently for herself! Mary, who had such unshakable faith in what she once called "a future generous and warm with choices." It's my hope that in coming years the Dunlap Lecture will bring Mary into our future. I hope it will provoke us to think about what envelope Mary would be pushing now, whom she'd be shocking now, what voices she'd be drawing into the conversation now, how'd she'd be inspiring us, and making us laugh—right now! ▼

Tax-deductible donations to the "Mary Dunlap Lecture" can be sent to the Center for Social Justice, 897 Simon, Boalt Hall, Berkeley, CA 94720.

Guest Opinion

LETTERS

Excellent Karr column

I'd like to commend John Karr for writing publicly about something that many of us in the African American community talk about often – the lack of high-quality all-black porn [*"Towards a higher end," Karrn Knowledge, March 24*]. Heck, we would settle for even a partially black title (and, no token appearances by a single black model who you never see in another production don't count).

Hopefully, one day we will not be considered a niche market for the top companies like Falcon, Colt, Hothouse, et al. Titan does a good job with diversity, but we need and deserve more. And speaking as an African American porn model, my want is only to do high-quality work. And I think it's possible.

Thanks for putting this topic out there for us.

Markus Ram
San Francisco

Meeting a sham?

On Thursday, March 24, I attempted to attend the San Francisco HIV Health Services Planning Council meeting held at the LGBT Community Center.

Upon arrival at the center, I found over 250 homeless people, many carrying their belongings, shouting, arguing, and pushing to get into the meeting for the free food that was served.

When I reached the meeting room door, I was told that I could not enter because the room was full and there was no more food.

I explained to the doorkeeper that I was not attending the meeting for the free food, but was, instead, interested in the meeting itself. I was asked if I was an "HIV-positive person." I asked why disclosing that information would be necessary to attend the meeting. My question was ignored.

Unable to attend the meeting, I started walking away and was very upset. A person who was also denied entry took me aside and explained that the council served food and alerted the homeless community so that all seats would be taken and so that "activists and troublemakers" would not be able to enter and confront the council members.

I am neither an activist nor a "troublemaker." I was attending the meeting because I was concerned about cuts to San Francisco's HIV/AIDS services and needed more information.

I have no idea if my informant is correct, but I could find nothing to counter his statement and my experience seemed to verify its truth. If he is correct then the level of deceit and corruption of this council is despicable.

Allen Carson
San Francisco

Civil rights not up to public vote

Exactly when did a minority's civil rights ever become up to majority vote? Imagine living in Alabama in 1964 and having the opportunity to vote on whether or not African Americans should have equal rights. Imagine giving Southern Californians a vote on whether or not to create a massive wall along the Mexico border. Do you think Germany's population-at-large would have voted for the ouster of all Jews in 1936? 1946? 1996? When did such a vote become okay?

Given the opportunity, of course any majority is going to want to give themselves special rights – and this is what the marriage equality battle is really all about (besides general hatred and fear of gays and lesbians, I mean). For years we had to listen to hetero Bible-thumping sickos chant "No special rights!" in their drive to disenfranchise us in past initiative elections, as if this principle – no special rights – was their guiding force and overarching passion. What liars. Because now they want to codify absolutely special rights for themselves only into the very constitutional fabric of our society. I guess the proverbial shoe is on the other foot, hmm? Why do conservatives abandon every principle they claim to deeply hold the moment that principle is tested? They are Constitution-haters and the enemies of freedom itself, at every turn.

Listen, people, we are going to lose this fight unless we begin to adopt the vicious war tactics that conservatives use every day in their political strategies. We must become heartless pit bulls and show America that gays bash back. Pleading nicely – as we did in the (losing) drive to defeat Proposition 22 – will not change the public mindset. Put on your steel thinking caps, read up, find your rage, give money to Lambda Legal Defense and Education Fund or the Marriage Equality group, join the Pink Pistols – whatever. Just don't sit there.

Christian Matthews
Pleasant Hill, California

Don't move to Florida

From the Terri Schiavo case we learn that, unless your relationship with your partner is rock solid, don't move to Florida if you want to live.

James Keefer
San Francisco

More on the Mideast

This is in response to John Schluter's letter in the March 17 issue, which discusses the propaganda trips to Israel for Bay Area politicians. I would offer the following observations:

Israelis and Palestinians are not on equal footing. As occupiers, the Israelis have responsibilities. As the occupied, the Palestinians have rights. One of these rights is the right to fight against the Israeli occupation.

Suicide bombing and the killing of civilians is a horrible indication of the degree to which terror and humiliation has dehumanized Palestinians. Suicide bombing is new and novel to Islam, in over 1,400 years of tradition. The question to ask is: what is wrong with Zionism and Israel, that it is spawning such a horrible form of violence?

Being Jewish and Israeli is not synonymous. Criticizing Israel is not anti-Semitism. We must not allow Zionists to take protection behind Jews, to protect themselves from criticism. Organizations such as "Jews Against Zionism" point out the real unreported battle is that between Judaism and Zionism.

We must defend the proper use of language. Israel is not a democracy. In a democracy people are born equal, whereas in Israel non-Jews are born with inferior rights. This is the democracy of South Africa under the racist Afrikaners. This is not what we call democracy in the U.S. Distorting language is among the first things propagandists do.

John Schluter is welcome to go to World Pride in Israel. He will not see me there. As a Muslim American, I know I am not welcome. I urge others to stay home, and vote with their absence.

Badruddin Khan
San Francisco

Don't shutter Pendulum

As concerned community members and allies of the Bay Area LGBT community, it has come to our attention that it is Les Natali's intention to close the Pendulum bar, one of our community's most important and diverse social institutions, in the immediate future to begin renovation of the premises.

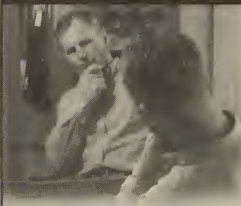
In light of pending city and state civil rights investigations that could influence permitting as well as future practices at the Pendulum – investigations set to conclude in the coming weeks – we believe that closure of the Pendulum is an inappropriate course of action at the present time.

Instead, we ask that Mr. Natali delay any planned renovations and/or closure of the Pendulum until the conclusion of the city and state's civil rights investigations.

Sasha Aikin; Brett Andrews, Executive Director, Positive Resource Center/And Castro for All; Miguel Bustos; Brian Cheu, Executive Director, Chinese for Affirmative Action/Center for Asian American Advocacy; Alex Cole, West Coast Organizer, Democracy Matters Institute; Duane Cramer; Gerry Crowley, Vice Chair, SF Democratic County Central Committee; Chris Daley, Transgender Law Center; Kelly Dugan, Community Organizer, Unite HERE Local 2; Jonathan Fishleder, Board of Directors, SF LGBT Pride Celebration Committee; Yalith Fonfa; Jerry Fuller; Calvin Gipson, Glide Memorial Church; Michael Goldstein, Past President, Harvey Milk LGBT Democratic Club; Robert Haaland, SF Democratic County Central Committee; Hunter Hargraves; Paul Hogarth, Harvey Milk LGBT Democratic Club; Bob Jaques, Treasurer, SF LGBT Pride Celebration Committee; Joe Julian, SF Democratic County Central Committee; Saul Kanowitz, ANSWER, SF; Luke Klipp; Bob Kim; Martha Knutzen, Alice B. Toklas LGBT Democratic Club; Rich Kowalewski, Past Co-Chair, Alice B. Toklas LGBT Democratic Club; Myong Leigh, Chief of Policy and Planning, SF Unified School District; Rafael Mandelman, President, Noe Valley Democratic Club; Tia Martinez; Teresa Martyny, Co-Coordinator, Challenging White Supremacy Workshop; Tommi Avicoli Mecca; The Alice B. Toklas LGBT Democratic Club; Jane Morrison, SF Democratic County Central Committee; former Chair, SF Democratic Party; Commissioner Pat Norman; John Newsome, And Castro for All; Kirk Oatman, Board of Directors, Alice B. Toklas LGBT Democratic Club; Larry Roberts, Vice President, Harvey Milk LGBT Democratic Club; Criss Romero, Past President, Harvey Milk LGBT Democratic Club; Tom Runge; Mark Sanchez, Commissioner, San Francisco Board of Education; Andrea Shorter, President, SF Commission on the Status of Women; Laura Spanjian; Owen Stephens, President, SF Young Democrats; Secretary, Alice B. Toklas LGBT Democratic Club; Zwazzi Sow, Courage to Love Institute, LGBT Black Rap; Julius Turman, Co-Chair, Bay Area Lawyers for Individual Freedom; Debra Walker, Northern California Vice Co-Chair, LGBT Caucus, California Democratic Party; Marilyn Wann, Board Member, National Association to Advance Fat Acceptance; Scott Wiener, Co-Chair, Alice B. Toklas LGBT Democratic Club; Lisa Williams; Ricky Williams, Stop AIDS Project; Reverend D. Mark Wilson, Ph.D., Assistant Professor, Pacific School of Religion, Lecturer, University of California, Berkeley



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Boat 18150666

The TG documentary drinking game

by Gwendolyn Ann Smith

A few weeks ago I had the pleasure of attending the viewing party of a new transgender documentary, *Switching Sexes: The Aftermath*, an event made all the more fun by the fact that a few of my friends – and yours truly – were part of the cast of this piece. Of course, if you would have blinked, you would have likely missed me.

As I watched this documentary, I noticed many of the same clichés and stereotypes that I've seen time and time again in transgender documentaries. I thought about who I could write to, and how I could address these issues.

Then I decided to go for a more novel approach, and turn it all into a drinking game.

For those three of you out there who have never heard of this type of drinking game, let me elaborate. The concept started in earnest during the 1970s, when someone noticed that the phrase, "Hi, Bob" was uttered several times in the average episode of *The Bob Newhart Show*. Hence, this particular drinking game requires everyone watching to take a drink when they hear any character say, "Hi, Bob."

With the rise of the World Wide Web, it seems that every show has gained its own drinking game. Fans of *I Love Lucy* can imbibe when Lucy cries or when Ricky laughs, while viewers of *American Idol* may sip their beverage of choice every time a contestant sings a Whitney Houston song – you get the idea.

Even the Weather Channel has a drinking game, based on meteorological terms that might pop up on the screen. Indeed, it would seem that only one genre does not have such a pastime – but I intend to rectify this!

Before I lay out the various conditions, I want to make one thing clear. I'm not condoning the drinking of alcohol, nor am I suggesting that one should drink to excess simply because I've set up some rules. Likewise, I am certainly not endorsing underage drinking in any way. I simply am providing this in a lighthearted vein, and hope that you will take this in the way I've intended.

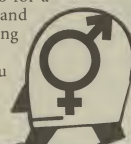
The setup: A number of friends, a beverage of choice, and a transgender documentary. The

last ingredient should not be that difficult to acquire, given that you can likely find one on the various Discovery channels every few days.

Take one drink if...

- A transwoman is shown putting on make-up or fixing her hair, or if a transman is shown shaving or slicking back his hair. If they show two transfolks in one shot, take two drinks.

- The narrator uses the words "unusual," "shocking," or "disturbing" to describe a transgender person and/or the process of transitioning from one gender to another.



Transmissions

- "She" and "her" are used to describe a transman, or "he" and "him" are used to describe a transwoman.

- The birth name of a transgender person is used to describe the person after ze

begins transition or when ze is shown in a preferred gender. Take an extra drink if the narrator has already stressed that the person in question has changed his name.

- Anyone makes the assumption that genitals equal gender.

- A transwoman is shown doing a stereotypically feminine action, like shopping in the mall, or a transman is shown doing something stereotypically masculine, such as playing a sport.

- A transman is shown putting on and/or straightening a tie.

- Old photographs are used to try and show that a transperson used to visually fit into their birth gender.

- Anyone uses the phrase "a man trapped in a woman's body," or vice versa.

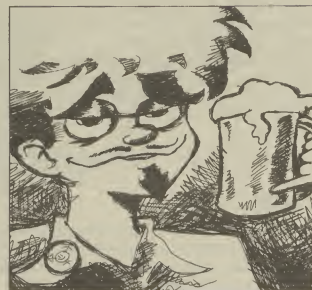
- Undergarments are shown. Make it two if they happen to be a gaff or a binder.

Take two drinks if...

- No transmen are shown.

- The transgender people presented are predominately Caucasian, and predominately middle or upper class.

- An "expert" is brought on to talk about how "wrong" being transgender is. You may as well add a third if they happen to be using a religious argument against being transgender.



Christine Smith

- The family of a transgender person is shown, particularly if they are negative toward their loved one's transgender status.

- Anyone says, "You will always be ____ to me," where the blank represents a transperson's birth gender. Finish the bottle if...

- You discover you accidentally put on Ed Wood's *Glen or Glenda*, or if the only thing you can find on television that has to do with being transgender happens to be the *Jerry Springer Show*. Just don't waste anything expensive in the process.

Now yes, I am being a bit flip-pant – even dismissive – of transgender documentaries. It isn't that I feel they serve no purpose: I am sure that many have been educated thanks to the various transgender documentaries out there, and education is never a bad thing. That said, education can always be better.

As I said, much of what is shown are stereotypes and clichés, and frankly, it is time that these clichés become a part of history.

I would rather see a documentary where transgender people are not stereotypes, where people can see just how diverse we really are. I want to see that transgender people are not all Caucasian. I want to see transmen, I want to see genderqueers, and I want to see others who are just living their lives without a concern for genitals.

I want to see transwomen and transmen defined by who they are, not by dated notions of gender. I want to see people called what they want to be called. In short, I want to see reality, not clichés.

I'll drink to that. ▼

Gwen Smith turned down the chance to appear on the *Maury Povich Show*, which would drive her to drink. You can find her online at www.gwensmith.com.

Syphilis

◀ page 1

Now, the health department is trying something different, enlisting the help of merchants.

Jacqueline Siller, director of the health department's community-based STD Prevention Services, said the effort in planning the current campaign started late last year and created a tradition of grassroots-level awareness, mostly due to budget constraints. This campaign cost much less than Healthy Penis, which included buys in gay publications (including the *Bay Area Reporter*) and other media outlets.

"Our staff is paid to work eight

hours a day anyway so that doesn't cost extra," said Siller of the time staff spent on the program. "We try to do something different and innovative."

Reproducing the stickers cost between \$50 and \$75.

Other DPH-sponsored April events will include a one-day testing at the LGBT Community Center, leaving its City Clinic on 7th Street open one evening, collaborating with a community-based organization, and also joining with a gay nightclub such as the Latino Club Papi.

Focus groups conducted with local merchants found they desired something simple, Siller said.

"Community partners gave strategizing ideas and ongoing

feedback on a daily basis," said Strona. "We designed something subtle, clean, crisp."

Siller called the sign "eye-catching – a very small, clear, consistent message: get tested."

The get tested push, part of the annual awareness month observed by STD prevention groups nationwide, only supplements the still-active Healthy Penis campaign. The STD prevention branch often runs multiple campaigns on different topics concurrently.

The signs also encourage gay men to visit the City Clinic Web site – www.STDtest.org – where a pop-up window provides instructions to print a lab slip, take the slip to a lab to get tested, and get the results online. ▼

2005: A year of great promise

by Boyce Hinman

Editor's note: While the Bay Area Reporter looks for a new political columnist, following the retirement of Wayne Friday, we have invited several LGBT officials and others to write guest columns. This is the seventh in a series of such columns.

2005 could be an exciting year for the lesbian, gay, bisexual, transgender, and intersex community. No fewer than 13 bills benefiting the community have been introduced in the state Legislature this year. And two very bad bills have been introduced. For a complete list of these bills go to www.lambdaleters.org. Then click on Legislative Update.

We are now entering the period when bills will be voted on in legislative committees. The committees determine whether a bill lives or dies. It's important to let your legislators know how you feel about the bills. To find the names and contact numbers for your legislators go to www.lambdaleters.org and click on Who Represents You? Or, residents of San Francisco can call the Registrar of Voters office at (415) 554-4375 to get that information.

The two blockbuster bills are Assemblyman Mark Leno's (D-San Francisco) AB19 and Assemblyman Paul Koretz's (D-West Hollywood) AB1586. Both bills are sponsored by Equality California and backed by a wide coalition of organizations including the Lambda Letter Project, the National Center for Lesbian Rights, the Transgender Law Center, and the National Gay and Lesbian Task Force, among others.

AB19

AB19 makes the marriage laws of California gender neutral. That would allow same-sex couples to obtain marriage licenses in California. The bill also says clergy and religious bodies may refuse to solemnize weddings if to do so

would violate their religious beliefs. This is a reasonable concession to those on the religious right.

AB19 actually has a good chance of passage if the community really works on persuading legislators to vote for it. The Legislature is dominated by Democrats, many of whom have a very good voting record on LGBT issues. And Assembly Speaker Fabian Nunez (D-Los Angeles), is a principal co-author of the bill. He is the most powerful legislator in the Assembly.

AB19 must first be voted on by the Assembly Judiciary Committee. Six of the nine members of this committee are cosponsors of the bill. They are getting a lot of pressure to vote no. But the community is fighting back, and the panel will probably approve the bill. That vote will occur in mid-April.

Next, AB19 would go to the Assembly Appropriations Committee. There are 19 members on this committee, so 10 votes would be needed to pass the bill. Seven committee members are co-authors of the bill, including San Francisco Assemblyman Leland Yee (D). But there are 13 Democrats in this committee. Surely we can find three more votes for the bill.

AB19 will finish its journey through the Assembly with a vote on the floor. Again, the Democrats have been strong supporters of LGBT bills in the past. They hold a strong majority of the seats in the Assembly. So, if we can generate lots of support and encouragement from the community, there is a good chance lawmakers will approve AB19.

Should AB19 clear the Assembly, it would move on to the state Senate.

AB1586

AB1586 requires insurance companies and health care service plans to refrain from discriminating against transgender people. Blanket rules against insuring transgender people would be prohibited. And they would not be al-

lowed to refuse to cover routine care of transgender people.

You can get a good idea of the chances of AB1586 in the Assembly by looking at who voted for AB196 two years ago. AB196, authored by Leno, bans employment and housing discrimination against transgender people. It was signed into law in 2003 by then-Governor Gray Davis.

AB 1586 must be approved by the Assembly Health Committee. Eight of the 14 members of this committee voted for AB196 and are likely to vote for AB1586. And Assemblyman Dave Jones (D-Sacramento), a member of the committee, is highly likely to vote for it as well. (He just joined the Legislature this year.) So, given enough support and encouragement from the community passage in this committee is likely.

There is an outside chance AB1586 might have to be approved by the Assembly Insurance Committee. Five of the 10 legislators on this committee voted for AB196 in 2003. They seem likely to vote for AB1586 now. Two of the Democrats on the committee are new to the legislature this year. But they are quite liberal and likely to vote for the bill. They are: Pedro Nava (Santa Barbara) and Tom Umberg, (Santa Ana).

AB1586 is not expected to cost much for government. For that reason it will not require approval by the Assembly Appropriations Committee.

Both bills seem to have good chances in the Senate as well. But we will cross that bridge when we come to it this summer.

The key is input from the community. Both bills are controversial. Both are generating a lot of mail against them. We need you to contact your legislators and urge them to vote for these bills. ▼

Boyce Hinman is the chief lobbyist for the Sacramento-based Lambda Letters Project. For more information, visit www.lambdaleters.org.

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New fight against the governor



San Francisco Assemblyman Mark Leno (D), left, and state Treasurer and gubernatorial candidate Phil Angelides (D) took aim at Governor Arnold Schwarzenegger's possible November special election last week. Leno and Angelides held a news conference Thursday, March 24 on the steps of San Francisco City Hall to announce the kickoff of a statewide signature gathering effort to let the governor know that Californians oppose what would be a special election costing taxpayers \$70 million. The new group, California for Democracy, does not pay signature gatherers and does not raise money. Instead, the group of state residents is hoping to raise awareness of the governor's plans and is critical of what they say are "so-called reforms that will take California in the wrong direction." For more information, visit www.californiafordemocracy.com.

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Jim Hedges

Terri Schiavo, 'culture of life,' and gay rights

by Dale Carpenter

I've been trying hard to justify writing about the Terri Schiavo saga for a gay publication. Gay groups, very sensibly, did not take a stand on the specific question whether the woman's feeding tube should have been removed. It wasn't a "gay" issue, although individual gay persons face similar grave circumstances. The Schiavo case is, however, part of the larger agenda of the religious-conservative groups that moved political and legal mountains to have their way. That agenda is gathering momentum under the banner of promoting a "culture of life," an idea whose central precepts strongly oppose gay equality.

There are two easy questions raised by the Schiavo mess. First, should Congress have intervened by passing a law giving federal courts power to review this case alone? Absolutely not. Laws are not tickets "good for this ride only." A law is respectable as law when it deals with a wide range of cases. This requirement of generality helps ensure that law results from a deliberative process, one not dominated by momentary zeal and favoritism toward particular persons. Congress acted on passions, not reason, and on partiality, not sound public policy.

It is Congress' constitutional responsibility to make sure the states do not take life without due process of law. Nobody would suppose Congress must remain silent if states were starving healthy people picked randomly from the street. But there is no plausible claim that the decision to remove Schiavo's feeding tube, made some 10 years after she entered a persistent vegetative state, was insufficiently litigated. There is no evidence that the state courts generally are not giving due consideration to such cases. So there was no justification for Congress to act, much less to act precipitously.

The second easy question is this: Should a competent person be able to refuse medical intervention, including a feeding tube, designed to prolong her life once she enters a hopeless state of pain or incapacity? Yes; absolutely. Prolonging a person's life under such circumstances against her will is a direct affront to her dignity and personal autonomy. It is a paternalistic declaration by the state, enforced by physical invasion of her body.

The hard question raised by the case was whether there was sufficient evidence of Schiavo's wish to remove the feeding tube. There was no living will, a legal document in which a healthy person clearly

ly makes the choice in writing. The only evidence of her desire to decline medical intervention was the testimony of her husband, testimony that a state trial court found "clear and convincing" after hearing from numerous witnesses on both sides of the question. I'm not in a position to say the trial court was wrong. Neither were the numerous state and federal judges who reviewed the matter on appeal. Neither were Tom DeLay and "Dr." Bill Frist.

I can imagine a state law that says, "No feeding tube shall be removed unless the patient has executed a living will," or, "In the absence of a living will, no feeding tube shall be removed unless at least two family members testify that is what the patient would have wanted." Either of those might be good rules, erring as they do on the side of preserving life. But neither rule is the law in Florida, or any other state, and changing a law after the fact to suit one case cannot properly be called "law" at all.

What does all this have to do with gay rights? Just this: Suppose Terri Schiavo had been gay. Many things about the case would have been different.

To start with, the parents' wishes — whatever they were — would likely have been respected

by the Florida state courts, despite whatever her unmarried partner might have said. As a practical matter, Schiavo's husband enjoyed a strong presumption of believability and authority simply by virtue of their marital relationship. Absent special legal arrangements, that is something unavailable to gay partners in Florida.

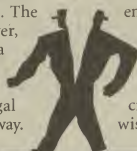
Imagine that our hypothetical case made it to the stage where a judge ordered the removal of the feeding tube. What would have been reaction from the culture of life? Would religious conservatives appear en masse outside a homosexual's hospice bed to pray for her life? Would they get themselves arrested trying to take her food and water? Would they hold press conferences pleading with the governor and state legislature to intervene? Would the Congress convene in extraordinary session to save the homosexual vegetable?

While a few principled people might show up, I doubt a mass movement would emerge. As for intervention by the state government, Florida is the only state in the union that bans adoptions by homosexuals. Forget Congress.

One could conceive a "culture of life" that affirmed the equality of gays. Such a culture might even show a special concern for gays, as it would any marginal persons, like the disabled or the dying.

But that is not the culture favored by religious conservatives. Their culture of life opposes equal treatment of gays in marriage, the military, and employment. Its devotees would bring back sodomy laws if they could. They seek for us only stigma and discrimination. They seek, damn the law, to overwhelm our autonomy just as they presumably did Terri Schiavo's. They seek to impose their vision of what's best for us, even if that means force-feeding us a life we can't bear to live. ▼

Dale Carpenter is a law professor. He can be reached at OutRight@aol.com. Some of his past columns can be read at www.indegayforum.com.

**OutRight****Checks in hand**

Like Marshall, center, the new executive director at Under One Roof, got to do the fun part of his job Wednesday, March 23, when the store handed out a total of \$129,338.22 to 37 HIV/AIDS organizations to happy executive directors at a reception. The store sells merchandise on behalf of participating organizations, and last week's checks represent results from second quarter sales (fiscal year 2004-2005), which includes the store's successful "Holiday Trim" program. For more information, visit www.underoneroof.org.

Jane Pittman/Clarke

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12/02

TG brutality case begins

by Zak Szymanski

Opening arguments began Tuesday, March 29 in a case brought by a transgender man who claims San Francisco police officers and sheriff's deputies abused him during a scuffle that led to his arrest in 2001.

Jeremy Burke, 39, has alleged he was the victim of excessive force and psychological abuse at the hands of three law enforcement personnel – SFPD Officers Steven Lee and Anton Collins, and San Francisco Sheriff's Deputy Edson Veloro. His civil suit before a jury at San Francisco Superior Court is seeking \$25 million in damages.

While both sides agreed on many of the facts in the case – including, in some instances, the actions of the plaintiff and the type of force used by officers – attorneys argued that the circumstances of the case were not as the other side portrayed them.

According to Burke's attorney Waukeen McCoy, the events of August 13, 2001 occurred when Burke attempted to deliver medications to his ill partner in a public housing building and was denied access to her apartment despite following regular procedures for gaining entry. Burke and the building security guard got into an argument, said McCoy, and Burke attempted to enter the elevator against her orders. The guard in turn shoved Burke, said McCoy, and Burke shoved her back, closed the elevator, and made it to his partner's apartment. It was then that the security guard called the police.

Burke, who is disabled and suffers from a number of medical conditions, was already at a disadvantage in terms of size and strength of the responding officers, said McCoy. When police entered the apartment, he said, Collins immediately picked Burke



Jeremy Burke announcing his lawsuit in 2002

up out of his chair and threw him to the concrete floor.

Burke landed on his back and the officer punched him several times, at least once in the face. The abuse continued, said McCoy: Burke's fingers were bent backward; his head was slammed to the floor as he was handcuffed. He was refused medical treatment. Once Burke reached the jail, said McCoy, he was strip searched and given a dress to wear based upon his genitalia. Deputies made remarks about his genitals and taunted him throughout the booking process, said McCoy, with Lee continuously wagging a finger in Burke's face, which Burke did back to Lee. Veloro then allegedly used excessive force when he pulled Burke away from Lee.

After being released from jail, Burke had to stay in San Francisco General Hospital, where he was hooked up to intravenous fluids for a day and a half. He was bruised, bleeding, and suffering from diarrhea and vomiting, said McCoy.

As a result of the abuse, said McCoy, Burke is now "permanently psychologically damaged" and should be considered to be "the quintessential eggshell plain-

tiff."

Deputy City Attorney Evan Ackiron, who is representing the defendants in the case, said that not everything is as it appears when it comes to Burke's account of the events.

According to Ackiron, Burke had already suffered psychological problems on the day in question, with a history of depression, suicidal tendencies, and auditory hallucinations that urged him to hurt himself and others. Burke's testosterone use also made him angry and short tempered, said Ackiron, and when he encountered the security guard of the building – who alerted him to new housing authority policy regarding apartment visits – he lashed out, and began pushing her when she stepped in front of him.

"At this point," said Ackiron, "Mr. Burke lost his cool."

Responding officers used standard police strategies and responses for subduing a violent and resistant perpetrator, said Ackiron, noting that Burke refused to cooperate, immediately cocking back his fist to punch the officer who was trying to arrest him. Burke continued to resist arrest, said Ackiron, kicking and swinging while on his back, and officers very carefully stayed within their "bottom levels of force," said Ackiron, deciding not to use their mace and instead delivering a series of "quick punches" to get him under control. Before arriving at the jail, said Ackiron, Burke informed officers that he was transgender, and he was "gender-checked," as is procedure, to determine where he should be placed. While being booked, said Ackiron, Burke continued to be aggressive. He attempted to bite Lee and Veloro reacted, said Ackiron, with a standard "hair-pull takedown." Many of Burke's symptoms in the hospital, said Ackiron, were the result of opium withdrawal because he had been given pain medications. Many of Burke's other symptoms, said Ackiron, "he had going into the incident."

"He's trying to show that a lifetime of health problems are attributed to a punch," said Ackiron.

The trial is expected to continue through next week. ▼

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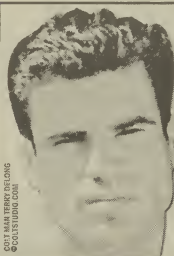
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Students

◀ page 2

the progay demonstration.

"I think this is the beginning of a trend where you will see more LGBT students take action around marriage equality," said Laub.

A dozen LGBT community leaders and supporters gathered outside the school to support the GSA and act as a buffer in case a protest did occur at the Potrero Hill campus.

"I just want to thank the GSA for being such great teachers and

leaders within our student bodies," said Assemblyman Mark Leno (D-San Francisco), who stopped by the school and watched the rally. "It is a pleasure to see the opposition did not materialize today. Maybe there are better ways to recognize Good Friday than to protest love and devotion."

After the rally, Donatto thanked the group for coming out and said that after all the worrying, the presentation "was really great. I was really, really happy. We were totally freaking and spazzing out. We were pretty scared." ▼

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Pooches await 'Petchitecture'

by Kevin Davis

Lately, volunteerism is going to the dogs.

The 10th annual Pets Are Wonderful Support fundraiser, "Petchitecture 2005," will take

place Friday, April 8 at Bonhams & Butterfields auction house.

At the organization's largest yearly fundraiser, themed "At Home in Style," PAWS will auction off 10 pet habitats built by some of the city's top architects, interior, and furniture designers. PAWS expects to draw 1,000 guests and several hundred pets and raise \$140,000 to expand services to more eligible clients, and increase outreach and education.

Guests can explore the large San Bruno Avenue auc-

tion warehouse, which PAWS board President Kathleen Luzzi called, "very chi chi," bidding at a silent auction of donated packages such as restaurant meals, hotel space, and pet beds.

The event welcomes dogs (licensed, vaccinated, and on leashes) and it's a night for canine pampering. There will be a doggie night care area and a gaming section. Noe Valley's Bow Wow pet company will host a doggie bar with dog biscuits on silver trays, while Best in Show, a Castro District pet store, will provide flavored waters.

"Flavors only a dog would like," joked PAWS Executive Director John Lipp.



The La Woolf! doggie bed by DeMuth Designs is one of 10 habitats being auctioned at next week's Petchitecture event.

"We believe in the mission of PAWS," said Harbick, who helped found the first Petchitecture event held at Nieman Marcus, while brainstorming a fundraiser for both the local American Institute of Architects chapter and PAWS. "It's a very gratifying thing to be part of."

Huntsman will be honored at the event with PAWS' Corporate Leadership Award. Shook, Hardy & Bacon LLP will receive the Best Friend Award.

One Huntsman creation from seven years ago, a Moroccan tent affair built for a toy poodle, is in a housing history exhibit at Quebec's Museum of Culture.

"The clients are less demanding," said Olle Lundberg of Lundberg Designs, who designed a modernist 18-inch acrylic and Cyprus wood box habitat with steel ramp.

Huntsman's Jefferson Memorial replica doghouse several years back, with a star-spangled dark blue velvet bed, for Bill Clinton's dog, Buddy, was instead displayed in an Austin, Texas exhibit, after the Monica Lewinsky scandal broke.

They heard from his people that "the president didn't want to be associated with anything with the word doghouse," said Harbick, who owns a beagle-basset-corgi named Trudy and likes pet projects because "the clients don't talk back."

PAWS started in 1987 when a veterinarian and others who delivered food for the San Francisco Food Bank noticed clients giving their food to pets and started providing services designed to enable people with HIV/AIDS to keep their dogs, cats, birds, fish, and most other pets, except reptiles.

About 500 volunteers service 450 clients covering 700 animals (up to two pets per household). They provide food delivery, subsidized veterinary care, dog walking, litter box changing, transportation to the vet or groomer, yearly groomings, and a pet food bank.

"Volunteers are sometimes the only regular visitor to a client's home," said Luzzi. "They are very comfortable with a volunteer coming in about their pet." Both the provider and client "are pet lovers so they have something in common. How many people will never get out of bed, except when the dog needs to go out?"

"Our whole model is peer-based," said Lipp, who has two cats, one age 19. "It's your neighbor's pet, people in your community lending a helping hand."

Lipp said that currently PAWS is in need of flexibly scheduled dog walkers for a couple hours per week.

PAWS' educational programs include advocating for disabled pet guardians by educating landlords about service animals, and to help clients keep their housing. Doctors might prescribe an emotional support pet and in recent years the term "service animals" has come to encompass more than seeing-eye dogs.

"Education has always been part of the program, but we've formalized it in the past year and a half," said Lipp, who receives calls from animal welfare groups asking for advice to promote the human-animal bond using PAWS' own research and anecdotal evidence.

Veterinarians, doctors, and mental health service providers will discuss medical benefits of that bond at a June summit in conjunction with PAWS Los Angeles.

Lipp recently promoted community-building and volunteerism to nongovernmental Argentinean groups at the behest of the U.S. State Department.

Over half of PAWS' annual budget (\$770,000 in 2002) comes from private donations and as a sometimes beneficiary of Castro Street, Pride, and Folsom Street fairs. Most of the funds cover direct client services, with about 20 percent going to educational programs. There are seven full-time employees, two veterinarians, and two public health research students on staff.

After a thorough study two years ago exploring community needs, PAWS expanded its services beyond the HIV community to low-income, mentally ill, or clients with multiple diagnoses. PAWS never saw a decline in the HIV-positive clients it adds per month, but it opened several non-HIV client slots.

"We decided to open up PAWS services because we were financially able at the time to take on more clients," said Luzzi, who was part of the decision.

"We didn't want to take away [from service to the HIV community], but to expand and grow," said Lipp. ▽

Petchitecture 2005 takes place Friday, April 8, from 7 to 10 p.m. at Bonhams & Butterfields, 220 San Bruno Avenue, in San Francisco. Tickets are \$75 per person, and are available at the door or by calling (415) 241-1460.

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PAWS Exec. Director John Lipp

Five animal photographers will capture the magic of the evening.

"Mostly they just come to strut their stuff and say how pretty they are," said Luzzi of the dogs. She owns a three-legged cat named after former San Francisco Supervisor Roberta Achtenberg.

The animal dwellings, which fetch from \$2,500 to \$10,000, come together when a firm assembles a team, exhibits to PAWS staff a conceptual schematic diagram following certain criteria and parameters, chooses environmentally friendly materials, and hands the design off to craftsmen for donated hands-on construction.

Elizabeth Taylor once had a scaled replica built to specification of her own bed for her dog, Sugar.

The SPCA made one habitat a focal piece of its adoption center. "Since architecture is the quintessential San Francisco thing, our doghouse started out to be a Victorian then morphed into a Queen Ann," said Huntsman Architectural Group head designer Mark Harbick.

Judith Light hosts AIDS grove design unveiling at SFMOMA

by Tyson Gillfillan

Beating more than 200 entries in an international design competition, "Living Memorial," a new vision for the National AIDS Memorial Grove in Golden Gate Park, will be introduced Friday at a reception hosted by Emmy Award-winning actress and AIDS activist Judith Light at the San Francisco Museum of Modern Art.

New York architects Janette Kim and Chloe Town will be on hand to speak about their winning design, which they say was inspired by Northern California's natural environment. "Living Memorial" utilizes forest fire imagery, complete with burnt trees, a charred wooden boardwalk, and a field of blackened rods to portray the worldwide devastation caused by AIDS.

Competition organizers said they were impressed by the design's hard-hitting imagery that creates a "visceral" experience for visitors, who will be "unable to escape feeling the total horror of AIDS." However, hope exists, rooted in the eventual reforestation that will slowly integrate into the exhibit.

"This design is at first frightening," said competition co-chair Ken Ruebush. "But it is also rich with the eventual triumph of life."

According to former AIDS grove executive director, and design competition co-chair Thom Weyand, creating a signature national AIDS memorial at the grove has been a goal of the board of directors for some time.

Bringing Kim and Town's design to life will be an uphill battle, however, facing at least two years of feasibility studies, community input, approval by San Francisco Arts and Recreation and Parks commissions, and a large scale capital campaign to raise the estimated \$2 million needed to construct the memorial. The board, however, decided that an internationally renowned memorial would be an appropriate way to commemorate the more than 20 million people who have died from the disease.

The National AIDS Memorial Grove, a seven-acre dell in San Francisco's Golden Gate Park, has



An artist's rendering of Janette Kim and Chloe Town's "Living Memorial" that won the design competition for the National AIDS Memorial Grove.

been described as a living tribute to all whose lives have been touched by AIDS. It began as a grassroots effort by local residents and became the only federally designated national AIDS memorial in the United States through passage of the National AIDS Memorial Grove Act in 1996. The grove currently encompasses 10 gathering areas, which organizers say will not be impeded by the new design.

Toshiko Mori, chair of the Harvard School of Design and one of the competition's jurors said, "This place [the AIDS grove] and some of the ideas presented in this competition will set a new standard and an important precedent for the design and its process about future memorials."

In addition to unveiling the winning design, other top entries will be displayed at Friday's event. From there, the exhibition will move to U.C. Berkeley's College of

Environmental Design, where it will be on display from April 4-24. The school will also host a panel discussion about the initiative entitled "The Importance of Re-

membering: The National AIDS Memorial Design Competition" on Wednesday, April 6.

The unveiling event takes place Friday, April 1 in the Schwab Room of the San Francisco Museum of Modern Art, 151 Third Street, San Francisco, from 6 to 8 p.m. Tickets cost \$150 and are available at the door or by calling (415) 731-5539.

The Berkeley panel discussion and exhibition is free and open to the public. The discussion will take place Wednesday, April 6 at 7 p.m. at the College of Environmental Design's Wurster Hall in Berkeley. ▼



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◀ page 1

want to see the same offerings at SMAAC.

Asked if she felt there were places to go for support, Alexis, a 16-year-old out lesbian who has been going to SMAAC for three years, responded, "No. A lot of my friends don't have stable home lives, they don't have stable parents, they don't have someone standing up for them. You get a lot of support from SMAAC."

Alexis, who asked that her last name be withheld, said many queer youth in Oakland are upset at the lack of services for them in the county. She decided to speak out during the county supervisors meeting this week because, "I wanted them to see that teens need help, too. I know 10 youth who come to SMAAC who are either using alcohol or smoking marijuana and could benefit from such services."

Octavis, who is gay and 18, also asked that his last name not be used. A participant at SMAAC for the last four years, he said it is critical for gay teens to have access to counseling services in particular.

"A lot of people when they do become gay or bi and they tell their parents, they are not always in support of them being gay. When I told my mom she sent me to people who were not very good," said Octavis. "We need funding to get psychologists. We need a Pacific Center in Oakland. I've gone once but a lot of youth don't want to travel. We need it where the youth already are, in Oakland."

Last year SMAAC did receive \$103,000 from the county, but the money is not earmarked for health services. SMAAC estimates it needs \$350,000 to \$400,000 in order to build up its infrastructure and begin offering the kinds of services the 1,400 LGBT youth it sees each year need and want.

"We want to put qualified people in place to make sure these youth are cared for," said Mosby. "A lot of these young people have issues around substance use and homelessness that are not being addressed by this county. The health director has a \$91 million budget but we don't know how much is being spent on queer youth. We are not even on their radar."

Falling on deaf ears

SMAAC's requests for funding from county health officials have been falling on deaf ears. According to Mosby, efforts to meet with Dr. Marye L. Thomas, director of Alameda County Behavioral Health Care Services, have gone nowhere and talks over the lack of funding with Arnold Perkins, director of the Alameda County Public Health Department, have not yielded any results.

"He could not offer us money to help these young people. They are saying they want services that already exist to expand and they don't want to start new ones. Well, if there is nothing for these kids, we have to start somewhere," said Mosby.

During the Board of Supervisors meeting Tuesday, March 29, Perkins said that his department has funded a grant writer to work

with SMAAC to apply for funding, and in recent years the agency has garnered \$800,000 in grant funds.

"We have been working with SMAAC over the years," argued Perkins. "We don't have additional money to give them."

The funding fight surfaced publicly this month as Alameda County supervisors and health officials decide how to allocate the \$90 million the county will receive yearly in Measure A money. Last year voters passed Measure A and imposed a half-cent sales tax increase in Alameda County for health care.

Mosby said that two years ago SMAAC received \$400,000 in grant money to do research on substance abuse in the LGBT community and the rest was to get SMAAC ready to do HIV services. He pleaded with the supervisors and health officials to find funding under Measure A for his agency. Otherwise, it will be another three years before funding under the measure is available.

"We ask for the crumbs from the table. You all don't do much for this community. We are not even asking for adults, we ask that you do it for the kids," he said. "Do something traditionally you have not done before. Tell Dr. Thomas and Arnold [Perkins] you put some money together and make it work with SMAAC."

SMAAC officials will meet with David Kears, Alameda County's health services director, Friday, April 1 to discuss possible remedies, including exploring whether the agency could become a Medi-Cal provider in order to offer counseling services or team up with another agency to offer the same services.

"I apologize, we should have had a meeting prior to last week," Kears told the supervisors on Tuesday. "What we have been trying to do with Measure A is honor the language of the measure itself and the priorities we took from testimony from 10 meetings we had with the community. Are they perfect? No, they are not. In general they come pretty close. We are trying to hear the criticisms. We are trying to be responsive."

As stipulated by the measure, 75 percent of the funds must go to the Alameda County Medical Center, an Oakland-based network of public hospitals and health clinics. The issue of where the remaining 25 percent of the funds will go has erupted into heated meetings before the county supervisors.

Under a previously approved board plan, \$4.25 million is earmarked for mental health and detoxification services; \$3 million for public health prevention programs; \$1 million for school-based clinics; \$1.25 million to expand county insurance programs and to pay for unforeseen health care requests; and \$1.5 million to reimburse emergency hospital physicians for treatment of uninsured patients. Additionally, each of the five Alameda County supervisors have been given \$100,000 to pay for services in their districts.

However, the supervisors have twice postponed taking action on several items regarding the fund-

ing due to the outcry of SMAAC and other health agencies that have so far been left out of the funding allocation.

On March 22, Mosby brought about 20 LGBT youth to plead their case during the supervisor's Tuesday morning meeting. After the item was postponed to this week, Mosby and about half a dozen supporters, including Alexis and Octavis, returned to speak directly with the supervisors about their agency's needs.

This time Mosby came with only two youth willing to speak because he said many of the youth who attended the first meeting refused to return after they felt "disrespected" by Supervisor Scott Hagerty. According to those at the first meeting, after the youth had spoken about their lives and the perception that the county is ignoring the health needs of its LGBT youth, Hagerty interjected that he could also bring advocates for other worthy agencies who could argue they needed funding.

When told at the meeting this week his comment had offended the LGBT youth, Hagerty said, "I can't recall we were being disrespectful to anyone."

When that comment elicited reaction from the audience, an outraged Hagerty threw down his pen and quipped, "I had a feeling it would be easy to pick on me, so bring it on."

'Smoke and mirrors'

Other supervisors have voiced not only support for those agencies battling for funding but outrage at health officials for presenting differing statements on how they are allocating the Measure A funds and presenting the supervisors with confusing budget information.

"This looks like smoke and mirrors. That is what I keep hearing," said Supervisor Keith Carson of the health department's numbers.

Confused himself about how much money is there for community organizations, Carson requested the board for a second time postpone taking action on the matter until its meeting on April 5.

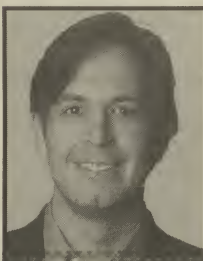
Supervisor Nate Miley, whose district covers Oakland where he was a city councilman, wanted to know how long of a process it would take for health officials to work with SMAAC and requested a report after they meet this Friday. He also indicated he may use some of his discretionary funds to help the agency.

"We are in a rock and a hard place," said Miley. "I will use what little money I have to address some of the concerns people have."

Later after questioning the health department's figures, Miley stopped himself, saying, "I am trying to watch what I say here."

For Mosby, the funding fight is not just over the county's priorities. It is a question over the future of his agency.

"I will be honest with you. The question we are asking ourselves is are we going to be able to stay around," he said. "As the federal government is closing down funding for these kids, how are we going to stay around? Especially when adult gays are not focused on this population." ▼



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Harm reduction is huge

by Mark Mardon

This Friday, April 1, at 8 p.m., at the gay men's health center Magnet in the Castro, an event called "Tina's Café" will take place, hosted by veteran queer cabaret performer Tom Orr and attended by "queer men who want to think about, talk about, or do something about crystal use." It's sponsored by Tweaker.org, and it's part of a vast social movement sweeping the Bay Area and the nation.

Gay men by no means are alone in their addictions; the plague described by reporter Frank Sanello in his much-talked-about book *Tweakers* has set the gay community on edge. But that plague is part of a much broader pattern of addictions across America, and harm reduction efforts to counter all manner of crises are happening in all communities.

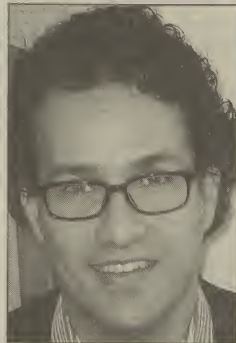
With good reason, leaders of the San Francisco gay community target services and information to gay men in particular. Counselors for the Stonewall Project and Magnet establish personal relationships and trust with gay substance users, built around an intimate understanding of the subculture. But the efforts in the gay community are just the tip of the harm reduction iceberg. Harm reduction efforts are under way in virtually all local communities, with programs overlapping and philosophies of treatment differing. Beyond the Stonewall Project, Magnet, and Tweaker.org (which grew out of the Stop AIDS Project), in San Francisco, around the Bay Area, and across the nation, groundbreaking efforts at harm reduction are epic. Innovation is key. Agencies at the forefront of the movement, in addition to the gay-centric ones, include the Tenderloin AIDS Resource Center, the Harm Reduction Therapy Center and, regionally and nationally, the Harm Reduction Coalition.

These organizations differ in their approaches, but all aim to help people curb addictions without being judgmental, without mandating total abstinence, without stigmatizing users, while focusing on helping them face the facts of addiction, and offering counseling toward a better end.

The gay-centric Stonewall Project, founded by Michael Siever, Ph.D., a psychologist specializing in addiction, applies one of many harm reduction models. As a gay man who has seen what crystal meth has done to his community, including to an ex-partner, Siever has tried crystal himself "and have seen how appealing it can be, and how damaging, and I felt something needed to be done."

Speed use is obviously a big issue for people with HIV, Siever acknowledged, and for gay men who like to "party and play," but confining treatment to one group, or mandating eligibility requirements, is not Stonewall's way. Stonewall's harm reduction counseling program for crystal users is available to all, said Siever, "regardless of whether or not they're queer or clean and sober. We work with them at whatever place they're coming from, whether they want to cut down, quit, or are ambivalent. We're client-centered, meeting people where they're at."

Stonewall Project staff are on hand at Magnet on Wednesdays from 5:30 to 7:30 p.m. and on Saturdays from 2 to 5 p.m., and Stonewall also has a drop-in



TARC's Tracy Brown

group for guys looking at their speed use on Tuesdays from 6 to 7:15 p.m. at the Stonewall Project's offices, 3180 18th Street (corner of Folsom Street) in Suite 202.

Nightclubs in storm's eye

The appearance of prominent club promoters at the recent public forum "Crystal Meth and the Gay Community" underscores that crystal meth has become synonymous with the dance scene, despite the best efforts of promoters to deter its use; and second, that promoters owe it to their communities to promote efforts at harm reduction.

On Thursday, March 17, at the SF LGBT Community Center, in a packed room, nightclub promoters Gary Green and Jeff Chandler (DRUNK & HO'NY) joined the panel discussion sponsored by the Stop AIDS Project and San Francisco AIDS Foundation. Also on the panel were Sanello, author of *Tweakers: How Crystal Meth is Ravaging Gay America*, along with drug counselor Tom Kennedy and moderator Tom Musbach, news director of PlanetOut/Gay.com. The two promoters, who have seen it all through the years, made their feelings plain: they see the speed epidemic destroying lives, and they hold the drug in contempt.

Their emphatic condemnation of the drug is widely shared in the community, but virtually everyone agrees you can't talk about the drug's downside without first understanding what draws people to it, and many in the audience, and Kennedy on the panel, confirmed that the drug's draws are so powerful, appeals to common sense and good health may not be enough to do the trick.

TARC goes national

One of the local agencies offering innovative ideas at the national level is TARC. At the fifth national Harm Reduction conference in New Orleans last November, TARC representatives offered ideas on several fronts, including the group's "ATLAS Project," a CDC-funded study that trains Tenderloin residents of color living with HIV to educate and assist their peers on the importance of safer sex; educates HIV-positive clients on the effects of street drugs and HAART (Highly Active Antiretroviral Therapy); and approaches to dealing with death and dying in a harm reduction setting.

"The Harm Reduction model is really nothing new," said TARC Executive Director Tracy Brown. "We all practice the model daily. For example, wearing seatbelts while driving, flossing our teeth, wearing a condom, using a nicotine patch, and placing child locks on cabinets that contain toxic sub-

stances are all situations in which the risk of greater harm is being minimized. What is new about the harm reduction model is its application in the lives of active drug users, and the challenge it poses to the existing systems of care."

Added TARC public relations manager Colm Hegarty: "We coax people as much as possible into care; we take care of basic needs to reach higher functioning needs."

Perri Franskoviak, clinical supervisor at the Harm Reduction Therapy Center in San Francisco, which contracts with TARC and other organizations, said her organization's mission "is to help people become more aware of the choices in their life and how those choices impact the quality of their life."

HRTC, founded by Patt Denning, Ph.D., a clinical psychologist/harm reduction trainer, and Jeannie Little, LCSW, a clinical social worker/harm reduction trainer, sees itself as "part of the larger public health harm reduction movement that includes needle exchange programs, safer sex education, and other interventions to prevent the spread of HIV and other diseases."

Harm Reduction Coalition & HRTI

On a regional and national level, the private, nonprofit agency casting the biggest net is the Harm Reduction Coalition, with its related Harm Reduction Training Institute. HRC is "committed to improving the health and well-being of drug users and communities affected by drug-related harm."

This month alone, HRTI is offering an abundance of workshops at its training site, the HRC Oakland office at 1440 Broadway, Suite 510, in Oakland. Among the offerings, each limited to 20 participants, are:

- April 1: "Youth & Harm Reduction Case Management" with Dara Papo, focusing on using harm reduction principles when working with youth in clinical settings (\$40 course fee; 9 a.m. to 1 p.m.);

- April 8: "Harm Reduction Groups" with Jamie Lavender, designed as an introduction to running groups based on the principles of harm reduction psychotherapy (\$40, 9 a.m. to 1 p.m.);

- April 12: "Overview of Harm Reduction" with Prado Gomez, director of Proyecto Contra SIDA por Vida, a one-day examination of the history, philosophy, and principles of the harm reduction model as it has evolved in the United States (\$60, 9 a.m. to 5 p.m.);

- April 19: "Outreach with African American Men" with Michael Northcutt, aims to identify culturally competent interventions and strategies for effective outreach to one of the most underserved and stigmatized populations (\$40, 9 a.m. to 1 p.m.);

- April 21: "What is this Stuff? Marijuana, Meth, & Club Drugs" with Micah Frazier, providing a comprehensive overview of the pharmacology of marijuana, methamphetamines and club drugs (\$60, 9 a.m. to 5 p.m.);

- April 22: "Harm Reduction in the Hip-Hop Community" with Annette Quiett, MSW, HRTI trainer, exploring the influence of commercial and underground hip-hop on messages of sex and drugs (\$60, 9 a.m. to 5 p.m.);

For more information, call HRTI at (510) 444-6969, ext 10. ▼



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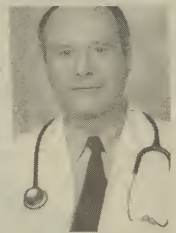
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DP benefits laws draw legal challenges

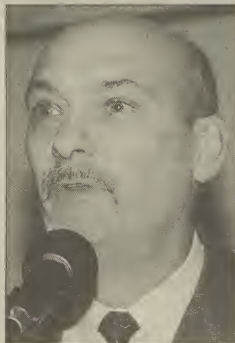
by Lisa Keen

From San Francisco to New York City, laws concerning the benefits employers do and do not have to provide to employees who are in same-sex relationships are deeply fragmented and changing almost weekly.

The laws involving domestic partnerships and marriage—and the counterattacks against those laws—are having implications beyond gay couples. Just last week, a judge in Ohio ruled that the Buckeye State's new constitutional ban on legal recognition for same-sex marriage or any "relationships of unmarried individuals" has undermined a state law imposing increased penalties for domestic violence by men who beat their girlfriends.

Just a few days earlier, a state appeals court in New York struck down a law in New York City that required contractors doing business with the city to provide the same benefits to their employees with domestic partners as they do to employees with spouses.

Matt Coles, head of the American Civil Liberties Union's national gay civil rights project, notes that right-wing groups have been challenging domestic partnership laws for many years, but that most of their challenges are being rejected. Most, he noted, challenge laws by localities that create registries and provide ben-



ACLU attorney Matt Coles

efits to public employees.

The challenges that are more problematic, he said, are those which challenge the rights of cities to impose requirements on private contractors doing business with the city to provide equal benefits to same-sex couples. Those laws have been passed in San Francisco, Los Angeles, Seattle, and New York. The courts, he said, have been ruling that attempts to impose such benefit requirements on private employers run afoul of a federal law.

The federal law is the Employment Retirement Income Security Act. ERISA does not require employers to provide pension benefits, but it sets the minimum requirements of such benefits, including

health insurance. The law stipulates that an employee's spouse has a right to their pension in the event of the employee's death.

When San Francisco passed its domestic partnership law in 1996, it came under attack by an airline association and, in a separate case, an Ohio-based electrical contractor. The courts, said Coles, ruled that the law was enforceable to the extent San Francisco was acting "as a consumer"—such as when it was choosing with whom to contract for electrical servicing. But in instances where the city was applying the law as a regulator—such as at the airport—the law violated ERISA.

After fighting the San Francisco law, United Airlines in 1999 announced it would offer equal benefits to domestic partners.

"What's shocking about the New York case," said Coles, "is that the New York case treats ERISA as completely preemptive with no thought or analysis at all."

Coles added that the New York case is being appealed.

In Massachusetts, where same-sex marriage is legal, only about half of employers who used to provide benefits to employees with domestic partnerships still do, according to a *Boston Globe* survey. More disturbing, the survey found that 35 percent of employers are providing equal benefits to the now legally married spouses of gay employees. ▼

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C.M. Lee
March 4, 1925 — March 2, 2005



Just two days shy of her 80th birthday, our dear friend Miss Lee died in her sleep having been recently diagnosed with pneumonia. Multifaceted, she spanned all generations, and many times seemed to be multi-dimensional passing through this life as our fairy godmother, giving to all and teaching the true nature of Piscean generosity.

Happiest when she had others to care for and always concerned about those who had less, Miss Lee lived a rich and happy existence and maintained a wide circle of friends. While at times appearing eccentric or at the least a bit quirky, we all found her style wonderfully queer. From her days performing in Vaudeville to bank robber boyfriends, she would leave us astonished at the variety of her life experiences. With her health failing in recent years she would never complain, but only tell us she didn't want to spend time in the hospital. Just let her die in her own bed at home. Well honey, you got your wish there. To those interested in memorial plans, please contact Sean at 925-689-0992.

Correction

The obituary for Gaston "Greta" Grass in the March 24 issue incorrectly stated the city of the cemetery where Mr. Grass's ashes will be buried. The Golden Gate National Cemetery is located in San Bruno. A celebration of Mr. Grass's life takes place Saturday, April 2 from 1 to 4 p.m. at the Cinch bar, 1723 Polk Street, in San Francisco.

Werner Hans Von Braun

April 1944 - February 2005.
A pioneer in Information Technology Security & Auditing Systems and founder of Von Braun & Associates, Auditing and Security Systems Consulting, died Sunday, February 13 at his home in Point Arena, California, of liver cancer after a brief illness.

Hans is survived by his domestic partner of nine years, Glen Kleinhessel, his son Richard of Mesa, Arizona, and two grandchildren, Sophia and Joshua.

Born in Berlin, Germany in 1944, then raised in Norfolk, Virginia, Hans moved to the Bay Area in the 1970s and became a leading figure in the development of auditing and security systems. He worked for Amdahl Corporation and Hewlett Packard as Manager of Information Security. He was a founding member of the Silicon Valley Chapter of Information Systems Audit & Control Association; and was president of the San Francisco chapter of Information Systems Security Association. Hans was a Certified Data Processor, Certified Information Systems Auditor, and Certified Information Systems Security Professional. Hans created the first Gay Men's Bulletin Board service in San Francisco, organized City Campers, and served on numerous boards of directors. A memorial will be held on Friday, April 1 at 2 p.m. at the Unitarian Universalist Church, 1187 Franklin Street (at Geary Blvd.), San Francisco.

Gay rabbi Dr. Sanford Lowe dies at 69

by Mark Freeman

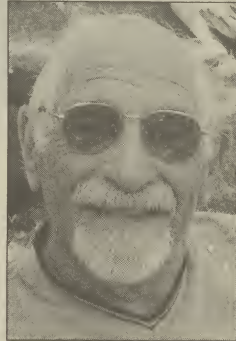
Dr. Sanford Lowe, a well-known gay rabbi, died March 21 in Santa Rosa. The cause was a heart attack that followed two years of kidney problems. He was 69.

Dr. Lowe was born October 27, 1935. The son of Lee and Harry Lowe of the Bronx, he soon spread out beyond the confines of the Grand Concourse, attending Brooklyn Tech High School, Cornell University, and then Hebrew Union College in Manhattan.

On the cutting edge of his generation, as the rabbi of a suburban Long Island congregation he counseled men being drafted to Vietnam, then came out to himself as a gay man after years of psychotherapy aimed at reforming his homosexuality. In 1970 he quit the congregation to move to California in a newly purchased Volkswagen camper named Bertha. He traveled via Canada, in order to give a lift to several of the young men who had chosen to move there rather than entering the military.

Settling in Santa Rosa to be near high school pals, he began teaching innovative courses on Historical Old and New Testament — in contrast to faith-based interpretations that became student favorites at Santa Rosa Junior College for three decades. He participated as a scholar in the Jesus Seminar, publishing and lecturing across the U.S. and in Europe on the topic of a "Jewish Jesus." He was a member of Congregation Sha'ar Zahav in San Francisco and frequent guest rabbi at Shomrei Torah in Sonoma County.

This rabbi without a temple was openly a gay liberationist whose testimonial letter discussing the pain this caused in his life helped Reform Judaism to eventually become the first denomination to ordain gay men and lesbians. He mentored gay student groups and organized against the antigay teacher Proposition 6 (the Briggs initiative) that went down to defeat in California



Dr. Sanford Lowe

in 1978. He helped found the newspaper *We the People* in Sonoma County, and provided abiding support to prisoners incarcerated in California.

Dr. Lowe swam daily, either in Santa Cruz or Lake Tahoe, or in pools wherever he went, and won medals in his extenuated age category at the Gay Games in San Francisco, New York, and Amsterdam.

dam.

Surrounded by cattle and goats, rheas, peacocks, and a "roaming gaggle of 'attack geese'" in front of the turkey shed that was his home at the ranch near Windsor through the 1980s, Dr. Lowe hosted and mentored activists year round. His spring Buckeye Festival/Karl Marx/Walt Whitman birthday celebrations on the land's pond drew gay sun-worshippers and naked revelers annually. Dr. Lowe attended the first event at the Wolf Creek commune that became Radical Faerie land; was active in the California Men's Gatherings; formed RC (co-counseling) in Santa Rosa; and joined the Billies, an organization of rural gay men.

Nearly 60, while getting a doctorate of ministry from Berkeley's Graduate Theological Union, he met Simon Bockie, inseparable partner for the rest of his life. Dr. Lowe is also survived by cousins Sharon Nathanson in Florida and Steven and Marianne Hiller of Tuckahoe, New York, by his extensive adopted and adoptive family in every Bay Area county, and by

scores of his ardent students.

One final note: when Dr. Lowe's father was retired and living in Florida, an elderly Jewish neighbor who had recently lost a son brought over a box of clothes which Dr. Lowe's father forwarded to him. Penned indelibly on the underwear bands were the letters "H. Milk."

Donations can be made to Santa Rosa Junior College Foundation for the Sanford Lowe Humanities Scholarship Fund, 1501 Mendocino Avenue, Santa Rosa, CA 95401. Memorial get-togethers are being planned for Santa Rosa and San Francisco. For information contact mfreeman@101pop.com. ▼

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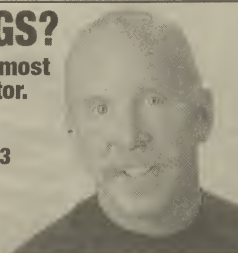
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News Briefs

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learn about how alcohol may be affecting their health or the health of their loved ones can come to the event for a free and confidential screening to identify any health risks they may face from their alcohol consumption. Screeners fluent in Spanish will also be on hand.

Dion Manley, a health educator at TRANS, noted that alcohol is the third most commonly abused drug among transgender people who seek treatment in San Francisco.

For more information, call (415) 296-9900. ▼

Roll credits

by Jim Provenzano

As you may have noticed by reading the arts section, "Sporting Life: GLBT Athletics and Cultural Change from the 1960s to Today" opens this weekend at the Gay, Lesbian, Bisexual, Transgender Historical Society.

Needless to say, I'm giddy, exhausted and overjoyed. When exhibit director Don Romesburg asked me to consider this project

back in October, I was daunted. Would everyone participate? Would anyone participate? Would they share their stories, their lives, their neat stuff?

They sure did.

At one point last week, though, in the middle of deciding on a photo to frame or edit, after riding downtown on my bike in yet another rain storm, after three weeks of being roused out of bed at 7 a.m. by PG&E's jackhammers literally outside my door, and an-

other crew outside at night on Mission Street when I rode home; after three computers malfunctioning, over a thousand e-mails, and one blackout, someone asked me the most over-asked and silly question yet again; "Will there be any jock straps in your exhibit?"

Putting aside the innocuous attempt at humor, I realized the need for this exhibit; because if we don't take our athletes seriously, who will?

I pointed to one of the photo panels mounted on the wall, in particular an enlarged photo of Earl Bryant racing across a track to the finish line in 1990, and sternly replied, "It's not my exhibit. It's his exhibit."

There are no jock straps, or jog bras, but the important and wonderful people who wear and wore them. So many people made all this happen, and it's about so many more, that they really deserve a mention. So, here goes.

Special incredible thanks to historical society board member Romesburg for taking the chance to ask me to curate a museum exhibit. Despite some knowledge of the topic, I still feel like a newbie, and appreciate the opportunity.

Lighting designer Jon Retsky worked his usual electrical magic. Installation specialist Elizabeth Cornu, who in between preparing the de Young Museum, came by to offer her expertise, along with her pals Paco Echevarria, Pedro Bernal, and Adalberto Castrillon.

Installation consultant John Mello drove all the way from Sacramento several times to instruct me about the intricacies of doing things right, and with his trusty pickup truck, helped haul the six Ikea shelves from Emeryville in the middle of a rain and hail storm.

Multimedia director Don Frazell withstood my persnickety nitpicking in making our promotional timeline video. He also fixed computers, loaned printers, and basically helped make a functional office space. Bless his heart.

San Francisco State University's technical director Rob Oakley loaned and donated set pieces that helped transform the gallery.

Fundraising pros Anne Ludwig and Joy Burrell got corporate and local businesses to chip in for our benefit and silent auction. Publicist Jason Riggs continues to pique the interest of the media. Jeff Raby of the Creatis Group got our postcards, posters, and banner done in record time.

Oral historian and Bay Area Reporter contributor David Lambie will offer his decades of interview technique to make our oral history project comprehensively sporty.

Sponsors who got the ball rolling, literally, include Gene Dermody and the Golden Gate Wrestling Club, the Gay and Lesbian Tennis Federation, and the San Francisco Spikes Soccer Club (special thanks to Alan, Adele, and the other guys for being our poster boys).

Fastsigns Inc. got our artwork done early and beautifully. Thanks, Jade. And of course, the California Stories Grant from the California Council for the Humanities funded this uniquely themed arena for the storytelling that will continue through the year.

Donors including the Golden Gate Business Association also let their members know about the exhibit. Eliot Kahn of Cheer SF offered ardent enthusiasm and assistance to the exhibit and the his-



Bodybuilders B.C. Cliver and Kitty Tsui at the Palace of Fine Arts in 1988.

torical society.

Executive Director Terence Kissack kept me happy and calm even when my filing system seemed a tad chaotic. Operations manager Jacob Richards kept the space running during my invasion.

The historical society's board of directors, particularly co-chairs Peter Lundberg and Ruth Mahaney, as well as treasurer Daniel Bao, and Ms. Bob Davis (thanks for the Makita loan!).

Participating athletic groups are, of course, both the subjects and the contributors of this exhibit's contents, including the Association of Gay and Lesbian Martial Artists, Barbary Coast Boating Club, Basketball

League, Bay Area Distance Runners, local bowling leagues, Cheer SF, Different Spokes/SF, Gay & Lesbian Tennis Federation, Federation of Gay Games, Golden Gate Wrestling Club, Healing Waters, Oakland Banshees Tackle Football Team, San Francisco Bay Blades Rowing Club, San Francisco Quakes Hockey, SAGA North Ski & Snowboard Club, San Francisco Fog Rugby Football Club, San Francisco FrontRunners, San Francisco Gay Softball League, San Francisco Pool Association, San Francisco Sailing Club, San Francisco Shockwaves Flag Football, San Francisco Spikes Soccer Club, San Francisco Track & Field Club, San Francisco Tsunami Polo, San Francisco Tsunami Swim Club, Team San Francisco, Triangle Taekwon Do Club, San Francisco Women's Flag Football Association.

Photographers and artists to thank include Todd Aghazadeh, Rob Anderson, Stefanie Atkinson, Clifford Baker, Tom Bianchi, Joan Bobkoff, Nancy Boutilier, Bill Bowers, Cathy Cade, Darlene Capitelli, Kevin Caudill, Jane Philomen Cleland, Phyllis Christopher, Rink Foto, Judy Francesconi, Paul Fusco, Don Garlow, Rick Gerharter, Mick Hicks, Joan Hilty, JoSon, Henry I. Lelue, Dave Martin, Dan Nicoletta, Mark Oberlin, Elena Olzark, Tony Plewick, Jill Posener, Steven Savage, Bill Strubbe, and Greg Weiner. Thanks to the Historical Society for storing wonderful images by Crawford Barton, Robert Pruzan, and Emery Reiff.

Major exhibit loans and donations were generously provided by Mark Brown, Steven Brown, Sara Waddell Lewinstein, Joseph Lucinski, Jack "Irene" McGowan, Lindsay McLean, Lindy McKnight, Reggie Snowden, and Rick Thoman.

Other loans and assistance from David Abercrombie, Leo Alcalá, Rabihi Alemeddine, Roger Ball,

Karen Boyd, Steven J. Burke, David Burleson, Don Corbiell, Tim Cosgrove, Ken Craig, Angelo D'Agostino, Duke Dahlin, Heather Deutsch, Gene Dermody, Mike Dugan, Rajat Dutta, Donald Eckert, Jacob Fisher, Mel Fisher (how he fit those oars in his car I'll never know), Adam Gendell/Artseal Gallery, Dennis Hanna, Hizam Haron, Tony Jasinski, Patrick A. Johnson, Mike Keihl, Ondine Kilker, Bernie King, Jay Kobayashi, Alan Lessik, Fred Lessley, Derek Liecny, Doug Litwin, Michael Morris, Jim Ruggiero, Skip Schafer, Barry Skown, Harry Wing, Allen Wood, Natalie Zarchan and the San Francisco Public Library's Hormel Center Archives have made this a dazzling array of neat stuff.

Volunteers Vanessa Anderson, Tom Burch, Justin Edgar, Jo Ellen Fisher, Rick Gerharter, Rolan Gregg, Tom Gross, Madeline Houghton, Megan Izen, Christina Limata, James Limbach, Mariana Lopez, Mori Mami, David Reichard, and Angela Sagabaen helped out in so many ways.

Leslie Adams emceed our hilarious Pilsner benefit, and so many others offered tips, assistance, and advice, like Pablo Berroteran, Roger Brigham, Bud Budlong, Anthony Dlugos, Supervisor Bevan Dufty, Judea Eden, Susan Emerson, Wayne Friday, Paul Gabriel, Jesse Garcia, Curtis Glenn, Wallace Gorell, Mary Griggs, Ross Hayduk, Ken Hodnett, Catharine Holland, Charles King, Tim Lane, Michael Lauro, Assemblyman Mark Leno, Fred Lessley, Derek Liecny, Nancy McNally, Scott Minor, Naftali Offen, Rusty Orr, Carl Owen, Benjamin Patterson, Billy Polson, Eric Richter, Roxie Rosen, Ellie Schaefer, Ramon Silvestre, Stuart Siegel, Tofu, Jim Van Buskirk, Jeff Ward, Kevin Ware, Maggie Weiss, Tim Wilson, Brian Wilson, and Kathy Wolfe.

Other businesses that shared their resources include the Bay Area Reporter, Gold's Gym, the Pilsner Inn, Lefty's Sports Store, and Wolfe Video.

Anyone else I forgot; remind me! I've been a tad busy.

So, if you can't make the opening party, you've got all year to visit. I'll be writing histories of the teams, sports, and people who made this community, right here in the column that got me hooked on queer jocks. And I have the very much missed Mike Salinas and Bob Ross to thank for that.

Special events with teams, guest lecturers and sports celebrities will take place throughout "Sporting Life's" run. Please visit the web site at www.glbhistory.org, and my own www.sports-complex.org for updates.

I hope you enjoy your exhibit. ▼



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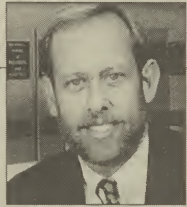
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COMMUNITY NEWS

Health cuts

◀ page 1

plan will severely impact services, from substance abuse and mental health programs to possibly HIV prevention programs and the city's health centers.

"As I am sure the commission appreciates, it is impossible for us to make such substantial cuts without proposing serious programmatic eliminations," said Health Director Dr. Mitch Katz in his budget proposal to the Health Commission.

Illig laid blame for the budget mess at the hand of voters, who rejected several measures at the ballot box last November that would have raised revenue for the city, and at past mayors, whom he argued had signed lucrative employment deals with the city's unions.

Due to those agreements, Illig said the health department is losing \$22.3 million for funding programs.

"Our priorities are staff and not our clients," he charged. "That is not how I address public health."

Illig suggested that if the nearly 6,500 public health employees gave up one day a month it would save the department \$25 million.

"That is just 12 days a year," he said. "If people agreed to do that we wouldn't have to do this. Why is that never mentioned?"

Illig also vented his frustration at Mayor Gavin Newsom, who imposed the budget cuts on the health department.

"I do not fault Dr. Katz. You were given targets and not allowed to argue with the mayor," he said. "That is wrong. Public health should not have to cut \$13 million. I am going to take this across the street" to City Hall.

Other commissioners complained that the mayor had not given them enough time to review the proposed cuts. Since being presented with the budget proposal, they only have 10 days before they are required to vote on

it.

"It is not that I am opposed to where the mayor is coming from. I want him to come in February and present what his direction is so we don't only have 10 days to do it," said Commissioner Roma Guy.

Commission President Lee Ann Monfredini, while not agreeing completely with Illig's comments about the union contracts, did ask union officials to help out in finding other ways to save money.

Noting that the unions in past years have agreed to make concessions, she nonetheless said, "We need more from you."

Last year, Katz implemented \$20.44 million in cuts and eliminated more than 112 positions, with about \$3.7 million in service cuts. Due to the ballot measures that failed in November, the health department implemented another \$3.39 million in mid-year cuts to services.

Today (Thursday, March 31), city supervisors will begin to weigh in on the proposed cuts as Supervisor Tom Ammiano and the board's budget committee hold the first of numerous public hearings on the budget proposals.

Numerous services are once again on the chopping block. Positive Resource Center stands to lose \$110,351 for its re-entry to work program, which assists HIV-positive people who are well enough to seek employment. Katz said he targeted the program because it is not a "core health service" and other rehabilitation service providers can provide them.

However, Mark Misrok, who oversees the program at PRC, said cutting the service represents a "grain of sand on a huge beach of devastation." He refuted Katz' claim that other agencies could handle the work, noting that most other providers in the city who work with people with HIV "are sending them to us."

And he said funding the program would alleviate the department's budget problems because "these individuals no longer need

to lean on your services."

New Leaf Services for Our Community is facing the loss of a \$20,494 contract to provide acupuncture to the LGBT community. It was targeted, said Katz, because studies have not found the treatment to be effective in helping people reduce substance abuse.

Other proposals include reducing case management treatment advocacy, nutritional counseling, and practical support to people with AIDS by nearly \$1 million and a drastic reshaping of how the city handles substance abuse treatment in order to save nearly \$3 million.

"The proposed cuts by Dr. Katz to HIV services does severe disservice to communities of color," said David Molnar, Shanti's HIV services manager. "Since data shows communities of color have increasing HIV infection rates, I ask you to reconsider cuts to HIV and AIDS services."

Randy Allgaier, co-chair of the HIV Health Services Planning Council, warned health commissioners that the city is expecting to see another 21 percent cut in its Ryan White CARE Act funding over the next five years resulting in more pressure on already underfunded HIV programs. Just this spring the city saw a 5 percent reduction in CARE Act funding.

"As you are cutting a lot of the burden shifts to the CARE Council programs we are cutting," said Allgaier. "We need to work on these issues collectively."

As part of the contingency plan a \$1.4 million cut for HIV prevention services is proposed. Those agencies that would be impacted would be determined through the funding request process.

"This Health Commission needs to reject this budget and tell the mayor this city needs to adequately fund healthcare," said Patrick Monette-Shaw, a frequent critic of the health department.

The Health Commission will give its final approval to the department's proposed budget on Thursday, April 7. ▼

LEGAL NOTICES

CITY AND COUNTY OF SAN FRANCISCO



NOTICE OF PUBLIC HEARING - PRELIMINARY RECOMMENDATIONS FOR THE 2005 COMMUNITY DEVELOPMENT BLOCK GRANT, EMERGENCY SHELTER GRANT AND HOME INVESTMENT PARTNERSHIP PROGRAMS

The Citizens' Committee on Community Development, Mayor's Office of Community Development and Mayor's Office of Housing will hear comments on preliminary funding recommendations for San Francisco's 2005 CDBG, ESG and HOME programs on Wednesday, March 30, 2005 at 5:30PM in Room 400 of City Hall. The 2005 Preliminary Recommendations will be available beginning Tuesday, March 22, 2005. For more information, please call MOCD at (415) 252-3100 or visit its website at www.sfgov.org.

SUMMER FOOD SERVICE PROGRAM

The Department of Children, Youth and Their Families (DCYF) is currently accepting applications from agencies interested in participating in the 2005 Mayor's Summer Food Service Program. In partnership with the San Francisco Unified School District, DCYF delivers free lunches to children and youth 18 years of age and younger at sites citywide. If you are a youth-serving agency or program that would like to serve free lunches to children and youth in your community this summer, please visit www.dcyf.org or call Anna Rainey at 415-554-8416. Applications are due by April 15, 2005.

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VACANCY NOTICE

Pursuant to the provisions of Section 54974, California Government Code, notice is hereby given of the following unscheduled vacancies. Interested persons may obtain an application from the Board of Supervisors web site at www.sfgov.org/site/uploadedfiles/bdsuprvs/Vacancy_Notices/vacancy_app.pdf or from the Clerk of the Rules Committee, 1 Dr. Carlton B. Goodlett Place, Room 244, SF, CA 94102. Completed applications should be submitted to the Clerk of the Board. All applicants must be residents of San Francisco, unless otherwise stated. Additional information may be obtained by accessing the City's web site: www.sfgov.org/bdsuprvs

Please Note: Depending upon the posting date, some vacancies may have already been filled. To determine if vacancies for this Board/Committee/Commission or Task Force are still available please call 554-5184.

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Seat 1, must be a representative of the University of California Cooperative Extension or a representative of another educational organization involved with tree management, for a two-year term ending 4/5/07.

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Seat 4, must be a representative of non-profit organizations involved in urban forestry or other environmentally-related issues, for a two-year term ending 4/5/07.

Seat 5, must be a representative of the Golden Gate National Recreation Area, for a two-year term ending 4/5/07.

Seat 6, must be a representative of the community, for a two year-term ending 4/5/07.

Seat 7, must be a representative of the community, for a two-year term ending 4/5/07.

Seat 8, must be a representative of the community, for a two-year term ending 4/5/07.

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 05541898

In the matter of the application of Patrick Augustus Walsh for change of name. The application of Patrick Augustus Walsh for change of name having been filed in Court, and it appearing from said application that Patrick Augustus Walsh has filed an application proposing that his/her name be changed to Aldo Veranzo. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 17th day of May, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted.
MAR. 17, 24, 31 APRIL 7 2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 05541867

In the matter of the application of Senada Caus for change of name. The application of Senada Caus for change of name having been filed in Court, and it appearing from said application that Senada Caus has filed an application proposing that his/her name be changed to Nadia Caus. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 5th day of May, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted.
MAR. 17, 24, 31 APRIL 7 2005

STATEMENT FILE A-0283448-00

The following person(s) are doing business as: Lucvan Gardener Service, 2131 40th Ave. San Francisco, Ca. 94116. This business is conducted by an individual, signed Nguyen Luc Van. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/1/05. The statement was filed with the City and County of San Francisco, Ca. on 3/4/05.
MAR. 24, 31 APRIL 7, 14 2005

STATEMENT FILE A-0283649-00

The following person(s) are doing business as: 1) Splitvision Digital 2) Splitvision, 1738 Haight St. #310 San Francisco, Ca. 94117. This business is conducted by an individual, signed Brendan Coots. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/1/05. The statement was filed with the City and County of San Francisco, Ca. on 3/11/05.
MAR. 24, 31 APRIL 7, 14 2005

CITY AND COUNTY OF SAN FRANCISCO



DEPARTMENT OF HUMAN SERVICES REQUEST FOR PROPOSALS # 306

Dear Potential Applicant: The City and County of San Francisco Human Services Agency (HSA) is seeking a contractor/contractors to provide shelter and support services to homeless men, women and families in various city-owned shelter sites.

A RFP packet can be picked up at SFHSA, Office of Contract Management, 1650 Mission Street, Suite 300, on or after Monday, March 28, 2005. Office hours are from 8:30 AM to 5 PM. RFP packets will also be available on the Internet at <http://www.sfgov.org/ocm/purchasing.htm> click "BIDS and Contracts Database", then the "Consultants and Professional Services" link and look for RFP #306. For further information, call Pauson Yun at (415) 557-6523. Due date for responses is April 25, 2005 at 3:00 PM.
NO EXCEPTIONS

STATEMENT FILE A-0283313-00

The following person(s) are doing business as: Hotel Biron, 45 Rose St. San Francisco, Ca. 94102. This business is conducted by a corporation, signed Jessica Gaston. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 5/28/04. The statement was filed with the City and County of San Francisco, Ca. on 2/28/05.
MAR. 24, 31 APRIL 7, 14 2005

STATEMENT FILE A-0283706-00

The following person(s) are doing business as: Soccer Insight, 379 A Elizabeth St., San Francisco, Ca. 94114. This business is conducted by an individual, signed D L Johnson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/15/05. The statement was filed with the City and County of San Francisco, Ca. on 3/15/05.
MAR. 24, 31 APRIL 7, 14 2005

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #0281578

The following person(s) have abandoned the use of the fictitious business name known as Happy Buddha located at 280 Golden Gate Ave. San Francisco, Ca. 94102. This business was conducted by a general partnership signed Wing San Yu. The fictitious name was filed with the City and county of San Francisco, Ca. on 12/22/04.
MAR. 24, 31 APRIL 7, 14 2005

Gay pagan

◀ page 3

can, Wiccan, and Egyptian. Thompson is African American but his own pagan identity is as a Wiccan pagan, and he belongs to a gay men's Wiccan group.

His audition piece fell within the festival criteria of highlighting origins, transformations, and journeys, he said, by showing the pagan individual emerging from behind the scenes to be the warrior and the hero.

"There could have been someone on that panel who really didn't really want to hear that," said Thompson. "And while I didn't feel like the gay issue was a major issue, it is wrapped up in the pagan concept of what the piece was about."

Isabel Fine, the artistic director of this year's Ethnic Dance Festival, said she remembers Thompson's audition, and had "a very good conversation" with Thompson about his not making it into the lineup. The selection process, said Fine, revolves around nine panelists, each of whom is considered an expert in a distinct dance form or area of the world.

Those chosen for the festival represent "a diversity of traditional vernacular dances" who highlight elements "that are firmly rooted in cultural ethnic traditions."

Over 100 ensembles or individual acts auditioned this year, and only 29 were chosen. Those who are not chosen can request a

comment sheet from the judges, said Fine, which represents a compilation of all the comments relative to the performer.

Fine said that Thompson's costume and sexuality did not play a role in the panelists' decision not to include him in the festival. Comments on a performer's costumes, she added, are a part of every evaluation.

"The panelists were very impressed with his technical ability and there were a lot of wonderful things about his piece. But the thing that kept coming up in the feedback was that the main vocabulary in the piece was modern dance and ballet," said Fine. "[Thompson] brought up that his work had a Greek theatrical tradition and themes that were culturally bound to paganism, which he considered an ethnic tradition. But the festival is looking for work that is rooted in the vocabulary of a specific ethnic and cultural tradition. The vocabulary of what we saw in the piece was firmly rooted in modern dance and ballet and clearly identifiable as such. While his themes may be culturally bound I believe this work was seen as other modern or ballet would be seen."

The San Francisco Ethnic Dance Festival, said Fine, is one of the few venues available for work that is not rooted in modern dance and ballet.

"At this time, with the resources we have, and there being so few venues for so many other types of dance, we feel it is important to focus on ethnic traditions

in the Bay Area that really don't have enough performance opportunities," said Fine.

Such commentary can sting for Thompson, who said, "What upset me the most is they saw me as a modern dancer."

Dance poetry itself is a 30-year-old Bay Area tradition, he said. And dance poetry, when he uses it, is very closely tied to a pagan cultural tradition. It took education from the community to get hip-hop to be recognized as an ethnic and cultural tradition, he said, which is why he is speaking to the press and trying to educate the dance community about all of its diversity.

"I played by the rules and it appears I didn't have a chance, because the panelists who were supposedly dance experts knew nothing of the 30-year tradition of dance poetry in the Bay Area," he said, although he conceded that the dance form was not inherently linked to pagan tradition and was used by a variety of cultures.

As for the Ethnic Dance Festival, said Fine, everyone is always welcome to make a case for their traditions, and the venue "would never say never" to any one particular form.

"It's an interesting question, I think - what's considered ethnic or cultural, what's considered an established ethnic tradition, and then, is there an established dance form that expresses that?" said Fine. "There's innovation in a lot of different cultures, but what's the basic vocabulary?" ▼

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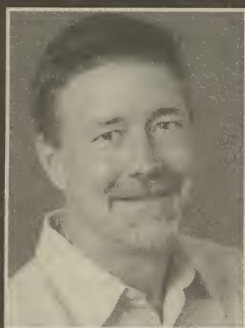
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LEGAL NOTICES

STATEMENT FILE A-0283418-00

The following person(s) are doing business as: Metzler Brothers, 675 Haight St. San Francisco, Ca. 94117. This business is conducted by a general partnership, signed Joseph B. Metzler. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 3/3/05. **MAR. 10, 17, 24, 31 2005**

STATEMENT FILE A-0283434-00

The following person(s) are doing business as: Burke Ventures, 226 Grand View Ave. San Francisco, Ca. 94114. This business is conducted by an individual, signed Thomas R. Burke. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 3/3/05. **MAR. 10, 17, 24, 31 2005**

STATEMENT FILE A-0283439-00

The following person(s) are doing business as: Manna Bakery, 1235 Griffith St. San Francisco, Ca. 94124. This business is conducted by a husband and wife, signed Albert Torres. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 3/3/05. **MAR. 10, 17, 24, 31 2005**

STATEMENT FILE A-0282920-00

The following person(s) are doing business as: Holistic Solutions, 2290 3rd St. San Francisco, Ca. 94107. This business is conducted by an individual, signed Ken Estes. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 2/14/05. **MAR. 10, 17, 24, 31 2005**

STATEMENT FILE A-0283324-00

The following person(s) are doing business as: KAVI Skin Solutions, Inc. 75 Casa Way, #6 San Francisco, Ca. 94123. This business is conducted by a corporation, signed Kaveh Alizadeh. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/1/05. The statement was filed with the City and County of San Francisco, Ca. on 3/1/05. **MAR. 10, 17, 24, 31 2005**

STATEMENT FILE A-0283375-00

The following person(s) are doing business as: Idea Gems Art & Frame, 274 Capp St. San Francisco, Ca. 94110. This business is conducted by an individual, signed Carolina Tan-Bautista. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/2/05. The statement was filed with the City and County of San Francisco, Ca. on 3/2/05. **MAR. 10, 17, 24, 31 2005**

STATEMENT FILE A-0283506-00

The following person(s) are doing business as: Rue Saint Jacques, 1098 Jackson St. San Francisco, Ca. 94133. This business is conducted by an individual, signed Cherry L. Sta-Ana. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 3/7/05. **MAR. 17, 24, 31 APRIL 7 2005**

STATEMENT FILE A-0283566-00

The following person(s) are doing business as: European Psychic, 890 Sutter St. San Francisco, Ca. 94103. This business is conducted by an individual, signed Mike Adams. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 3/9/05. **MAR. 17, 24, 31 APRIL 7 2005**

STATEMENT FILE A-0283577-00

The following person(s) are doing business as: Royal Loan, 1024 Mission St. San Francisco, Ca. 94103. This business is conducted by an individual, signed Tengiz Iosebashvili. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 8/11/92. The statement was filed with the City and County of San Francisco, Ca. on 3/9/05. **MAR. 17, 24, 31 APRIL 7 2005**

STATEMENT FILE A-0283661-00

The following person(s) are doing business as: The Nutshell Corporation, 867 McAllister St. San Francisco, Ca. 94102. This business is conducted by a corporation, signed Laron Jones. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/1/04. The statement was filed with the City and County of San Francisco, Ca. on 3/14/05. **MAR. 17, 24, 31 APRIL 7 2005**

STATEMENT FILE A-0283624-00

The following person(s) are doing business as: U.S.S. Repose, 4220 Cesar Chavez #211 San Francisco, Ca. 94131. This business is conducted by an individual, signed David A. Lara. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/1/05. The statement was filed with the City and County of San Francisco, Ca. on 3/11/05. **MAR. 17, 24, 31 APRIL 7 2005**

STATEMENT FILE A-0283831-00

The following person(s) are doing business as: Marsh And Associates, 2134 Green St. Apt. 3 San Francisco, Ca. 94123-4761. This business is conducted by an individual, signed Vincent Marsh. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/18/05. The statement was filed with the City and County of San Francisco, Ca. on 3/18/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0284049-00

The following person(s) are doing business as: Frisco Fog Gift Shop, 1240 Geneva Ave. #1 San Francisco, Ca. 94112. This business is conducted by an individual, signed Arturo Espindola Jr. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 3/28/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0284031-00

The following person(s) are doing business as: Greenlight Collective, 990 Oak St. San Francisco, Ca. 94117. This business is conducted by an individual, signed Robert McAvoy. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/28/05. The statement was filed with the City and County of San Francisco, Ca. on 3/28/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0283929-00

The following person(s) are doing business as: www.TheMissionWorks.com, The Mission Works, 2 Henry Adams St. Suite M18 San Francisco, Ca. 94103. This business is conducted by an individual, signed Myles Garber. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/22/05. The statement was filed with the City and County of San Francisco, Ca. on 3/23/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0284001-00

The following person(s) are doing business as: MP Investment Group, 915 Golden Gate Ave. Apt. #K San Francisco, Ca. 94102. This business is conducted by an individual, signed James F. Metts. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/25/05. The statement was filed with the City and County of San Francisco, Ca. on 3/25/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0284002-00

The following person(s) are doing business as: Capital T Investments, 915 Golden Gate Ave. Apt. #K San Francisco, Ca. 94102. This business is conducted by an individual, signed Tanchia Vernon. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/25/05. The statement was filed with the City and County of San Francisco, Ca. on 3/25/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0283449-00

The following person(s) are doing business as: Hung Nguyen Gardener Service, 9998 45th Ave. San Francisco, Ca. 94116. This business is conducted by an individual, signed Hung Nguyen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/4/05. The statement was filed with the City and County of San Francisco, Ca. on 3/4/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0283614-00

The following person(s) are doing business as: CAV, 1666 Market St. San Francisco, Ca. 94103. This business is conducted by a limited liability company, signed Tadd Cortell. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/10/05. The statement was filed with the City and County of San Francisco, Ca. on 3/10/05. **MAR. 31 APRIL 7, 14, 21 2005**

NOTICE OF APPLICATION FOR

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To whom it may concern: The Name of the Applicant(s) is/are: Sergio Aquino and Jorge Luis Cortes. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 1813 Fulton St. San Francisco, Ca. 94117 Type of License applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE MAR. 31, 2005**

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

FILE # CNC 05541940
In the matter of the application of Kian-Chai Golk, KC Golk for change of name. The application of Kian-Chai Golk, KC Golk for change of name having been filed in Court, and it appearing from an application that Kian-Chai Golk, KC Golk has filed an application proposing that his/her name be changed to Casey Golk. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 31st day of May, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT OF ABANDONMENT

OF FICTITIOUS BUSINESS

NAME: #0247593

The following person(s) have abandoned the use of the fictitious business name known as Rug Wrestlers located at 1240 Geneva #1 San Francisco, Ca. 94112. This business was conducted by a general partnership signed Arturo Espindola Jr. The fictitious name was filed with the City and county of San Francisco, Ca. on 3/21/01. **MAR. 31 APRIL 7, 14, 21 2005**

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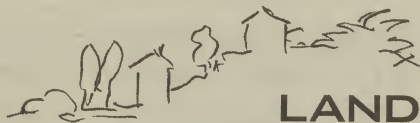
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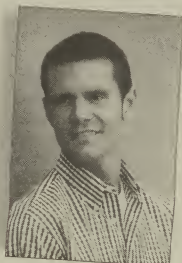


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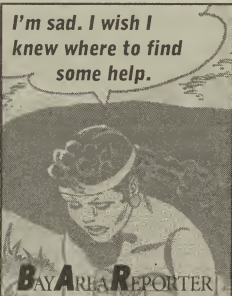
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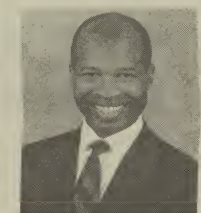
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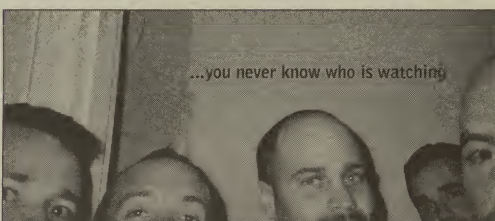
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page 31

Girlz talk
Women's humor onstage
in 7th run of 'Funny Girlz.'
page 27



Russian roulette
Bizarre love triangle in
new film 'You I Love.'
page 34



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 35 • No. 13 • 31 March 2005



Sutter swinger:
Wes Jackson at bat for
Sutter's Mill in 1975.

Jack 'n'erc McGowan collection

Good gay sportsmanship

'Sporting Life' exhibit charts the storied history of gay athletics

by Kevin Davis

Sporting Life: GLBT Athletics and Cultural Change from the 1960s to Today, opening April 2 at the LGBT Historical Society, greets the visitor with a riot of dramatic color. Guest curator Bay Area Reporter sports columnist Jim Provenzano has fashioned an Emerald City version of a school gym's trophy cabinet, illustrating the community's inclusive reputation, and surpassing straight sports culture.

The striking ephemera of this athletic community's relatively short lifespan represent a radical paradigm shift from just 30 years ago, when queer people healed the wounds of childhood gym class by recovering our own joyful movement and physicality. No longer fearful of smirking jock bullies, queers scream with high-pitched glee or girlish shriek, wave jazz-hands after scoring a goal, or stage a modest victory pose, Bette Midler-style, in gratitude to cheering throngs after a sylvan swan dive.

Provenzano's wealth of 300 pieces of equipment, papers and images clearly documents how Northern California LGBT athletes have weathered both the US Olympic Committee lawsuit against Gay Games and AIDS, and prevailed.

Technicolor lighting and vivid uniforms reflect the welcoming environment these sports teams offer for socializing, giddy drag parties, and aerobic exercise's restorative euphoria. All skill levels are represented, from limp-wristed shotputter, wheelchair martial artist, and amateur bowler to world-record-holder.

After Gender History scholar Don Romesburg and his partner sought to archive materials from the Spikes soccer team, they recruited Provenzano for his vast knowledge of international LGBT sports history. "It's neat because I get to turn my Web content into a three-dimensional display of all I've covered over the years," he says.

Trophies sit atop six glass display cases, which house sports league material and medals from the 1,300-attendance Games I through the 13,000-strong Games VI. Montage-image panels are mounted on lavender walls.

A David Kopay-signed football evokes the former 49er, currently adapting for film his 1967 affair with his fellow Washington Redskin, Livermore-raised Jerry Smith, who died of AIDS in 1987.

page 40 ►

A life in the theatre with Sir Peter Hall

He directs 'As You Like It,' coming this week to the Curran

by Richard Dodds

Both professionally and personally, Sir Peter Hall would appear to be in a good place in his life. Well, he does have at least one qualm. "I'm about to be 75, and that's not a good place," the celebrated director said from London. "It's too old."

Then he rattled off a list of projects that have him booked solid for the coming year, and that's not including the possibility of running a new theater near London built from the ground plans of Shakespeare's Rose Theater. In fact, it was at the half-finished Rose that Hall premiered the production of *As You Like It* that opens April 5 at the Curran Theatre.

Since its premiere at the Rose, Hall's *As You Like It*—officially billed as the Theater Royal Bath production—has toured throughout Britain and is now on its second visit to the United States. "I suppose it was really because *The New York Times* reviewed it very favorably, particularly Rebecca, that we're back this year," he said.

The lauded Rebecca in question is Rebecca Hall, the director's 22-year-old daughter, who is playing Rosalind in the Shakespeare comedy. "A young British actress of glistening freshness and uncanny intuition,"

page 41 ►



Rebecca Hall and Sir Peter Hall

Moby Clark

SECOND OF TWO SECTIONS

Blogging without the blog

Out There hits the cultural ground running

by Roberto Friedman

Last Tuesday night, it's 1900 hours, and Out There is on a BART train speeding under San Francisco Bay on our way to see, and, more importantly, hear, eternal troubadour **Elvis Costello** play the Paramount Theatre, that Art Deco performance palace in the mythical city of Oakland. Our generous pal **JC** is treating six of his nearest and dearest to the show — we're six degrees of entourage, part of his decidedly non-pussy posse.

We barely notice the man sitting next to us furiously typing away into his laptop. But one of our number, an especially computer-savvy fellow, couldn't get over it. "He was programming! On BART! And I thought I was geeky!"

But it gets us to thinking: what if we composed our entire weekly column on the fly, when the spirit moved us, and not be so darned deadline-driven? What if we depended heavily on improvisation, happenstance and serendipity? First thought, best thought, all that? Perhaps the column would go a little something like this.

Wednesday night at 1900 hours, we attend a screening of *Gunner Palace*, the critically-acclaimed documentary which follows American GIs camped in nasty **Uday Hussein's** former pleasure palace in Baghdad. There's plenty of human-interest stuff in this film. Here's a soldier handing out toys to Iraqi children, introducing a young tyke to the joys of tie-in merchandise, showing true infidel enthusiasm for the malleable and the marketable. "This is **Sponge-Bob Square Pants!**" he wiggles a small plush-toy replica of the cartoon figure in front of the mystified boy. What's he trying to do, recruit the child into *Sponge-Bob's* gay lifestyle? Does **Focus on the Family** know

about this?

Matters of taste

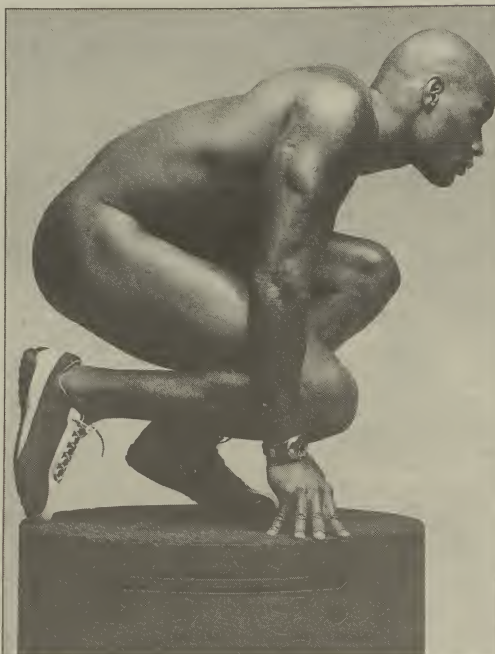
Friday morning, 0900 hours: Our blogging epiphany. Blogs are the perfect medium for our attention-deficit society, when in one news cycle, we're all obsessing on baseball players taking steroids, then in the next news cycle, everyone's freaked out about a poor soul in a vegetative state. We mean, there's not even a through-line!

0930 hours. If we see one more story in the papers about the finger a **Wendy's** patron found floating in her chili, we'll be off our feed for the rest of the week. Personally, we don't care if the finger was stewed in the chili, served tartare, or sautéed in olive oil with a side of fava beans. Fingers are far from our favorite appendage anyway, and anyone who orders chili at a fast-food joint deserves exactly what she gets.

But were it not for the [UK] *Guardian*, we'd never know that British composer/conductor **Sir Peter Maxwell Davies** was planning to eat a dead swan at his Orkney home, and was cited to that effect by police officers. The whooper swan, which breeds in Iceland and apparently winters in Orkney, probably flew into an overhead wire; Sir Peter found it fresh-killed, and hung it from his rafters for eventual delectation. Swansuit-wearer **Bjork**, give this man wide berth!

Friday afternoon, 1300 hours, and stop the presses! Porn star **Mark Dalton** is now definitely out of jail! How do we know? Our Dalton-worshipping correspondent **Deeper Throat** sent him a birthday card which came back marked, "Return to Sender. Not in Denton County Jail." Does the adult-film industry know about this? Is there a blue-movie treatment in the works?

Friday evening, 2000 hours,



Advertising Age: file under 'Ode to the Pirelli Man.'

we're the honored plus-one of B.A.R. music critic **Philip Campbell** for a performance of the **San Francisco Symphony** at our second home, a little fixer-upper they call Davies Symphony Hall. Cute-as-a-button guest maestro **David Robertson** leads a sparkling performance of tragic gay composer **Piotr Ilyich Tchaikovsky's** gayest symphony, the so-called *Pathétique*. Campbell warns us in advance that audiences always cheer the end of the third movement because it sounds so gosh-darned like a finale. The end of the movement arrives, *Allegro molto vivace*, and sure enough, the crowd cheers. Robertson gamely acknowledges the ovations, no snob he, then plunges into actually finishing the piece.

Detainees club

Saturday night, 2000 hours, we're attending the West Coast Premiere of *Guantanamo*, "Honor Bound to Defend Freedom" at Brava Theater. Journalists **Victoria Brittain** and **Gillian Slovo** based the docudrama's script entirely on verbatim testimonies from Guantanamo detainees, their family members, lawyers and politicians. The play premiered at the Tricycle Theater in London, moved on to a successful New York run at the Culture Project, and is having its second US production at the Brava.

Since 2002, over 500 detainees have languished at the US naval base in Cuba as military and civilian courts decide their fate. Although the US Supreme Court decreed that the terror suspects being held at Guantanamo are entitled to trial, it did not actually free any of them. The play's subtitle, "Honor Bound..." is an inscription on a gate at the entrance to the naval base; we're not the

only ones to hear the unsettling echo of "Work Will Set You Free." The substance of the play, based on legal testimony and the detainees' own letters to loved ones, is powerfully moving, as we follow the fate of four British Muslim detainees.

On opening night, beloved Bay Area actor **Danny Glover** puts in a short cameo appearance as a senior British Law Lord expounding on the travesty of justice: "The most powerful democracy is detaining hundreds of suspected foot soldiers of the Taliban in a legal black hole at the United States naval base at Guantanamo Bay, where they await trial on capital charges by military tribunals."

Strangely, there is no curtain call at play's end, but the audience offers its heartfelt applause. Afterwards, in the Brava's spacious lobby, we party on wine and a buffet with the cast, a mix from the New York production and the Bay Area, meeting and mingling with actors **Julia Brothers** and **Nick Sholley**. There are petitions to sign, e-mails and faxes to send to elected officials, talk of raising public consciousness, solidarity and political action.

Poetry corner

"Ode to the Pirelli Man"

by **Roberto Frost**

O vulcanized rubber!
O hard-assed, frabjous joy!
O full-color glossy magazine ad!
We don't know why you're posed like this,
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But Pirelli man on the sprinting block,
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Film reels

From *New York* magazine comes the startling news that "Anglophile pop matriarch" **Madonna** has landed the title role in an announced biopic about transvestite **Warhol**-film superstar **Candy Darling**. Madge is said to be forgoing her usual salary, but we still say it's a giant misstep for the Darling project, as the Material Girl has pretty much taken every film she's been involved with, her debut *Desperately Seeking Susan* being the exception that proves the rule, straight down the tubes with her. Three words: Who's that

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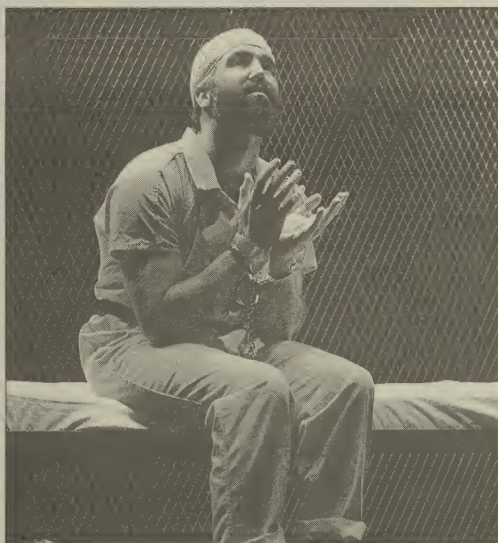
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Joseph Kamal as Guantanamo detainee Moazzam Begg.

COMEDY

Girlz just wanna have fun

'Funny Girlz' return to the Herbst Theatre

by Adam Sandel

Friday is April Fools Day, and what better way to celebrate it than with the six female comedians who will tear up the Herbst Theatre in the 7th Annual *Funny Girlz: A Smorgasbord of Women's Humor*?

This year's nationally and locally known lineup of comics is a typically diverse mix of African American, Jewish, lesbian, straight and undecided women who have one thing in common. They are very, very funny.

The lineup includes *Tonight Show* veteran Cathy Ladman, "the gay man's lesbian" Shann Carr, na-



Shann Carr, 'gay man's lesbian.'

tive San Franciscan and former airlines reservationist Carla Clay, two-time *Comedy Central* competition finalist Gretchen Rootes, recent Boston refugee Alana Devich and hostess and comedy entrepreneur Lisa Geduldig.

"I created *Funny Girlz* because I was tired of seeing the nearly all-male comic headliners at the local clubs like Cobb's and the Punchline," says Geduldig. "You see maybe two or three women comics headlining a year. So six women sharing the same stage is pretty unique."

Partial proceeds for each *Funny Girlz* show go to charitable organizations. This year's beneficiary is the Women's Cancer Resource Center, in honor of Esther Weintraub, the 89-year-old funny lady who appeared in the 2003 show and passed away on February 2.

"She was an incredible inspiration to me, and we became very close friends," Geduldig says of the woman who began doing standup in her 70s at the Jewish senior home. "We hung out and went to see shows together. She was a big fan of gay people, and she loved the Kinsey Sicks."

In addition to performing and producing comedy shows, including the annual *Kung Pao Kosher Comedy*, Geduldig is making a documentary film about Weintraub, who had become a big part of her life. "It felt like we were soulmates despite our 47-year age difference," she says.

New girl in town

Making her first appearance in *Funny Girlz* is Alana Devich, a Bay Area native who has come back home after 10 years on the East Coast, where she made a name for herself on the Boston comedy club scene.



Bay Area native Alana Devich has returned from Boston, done with snow.

"After 10 years, I decided I was done with snow," says Devich, who draws on her experiences as a biracial lesbian for much of her material. "It's as much about me as possible," she says. "It's all based on real life — just not always mine."

Devich says that doing standup comedy here is a different experience from working at East Coast clubs. "San Francisco audiences have more willingness to laugh and have a good time. I used to perform a lot in Cambridge, where you really have to prove yourself before they'll laugh."

On stage, Devich is a kinder, gentler lesbian, finding the lighter side of sexual and political issues where others might respond with anger.

"Growing up among East Coast comics, I realized that angry comedy is not for me," she says. "I take a more whimsical approach. If you give someone an opportunity to see through your eyes, they will."

Devich addresses hot-button issues with observations such as, "There's a lot of discussion about whether homosexuality is genetic or a choice. I don't know the answer to that question, but I know that I believe that I was made gay... by the Divinyls. When I saw that lead singer I thought to myself, Please touch yourself... and then touch me."

Or: "I think I've figured out the difference between heterosexual couples and lesbian couples. In a heterosexual couple, the man can

get very excited about the woman's underwear. In a lesbian couple, we spend most of our time arguing over which pair of underwear belongs to whom."

If you don't want to be an April fool, it's best to book tickets early, since the shows typically sell out. To paraphrase an old expression, you don't have to be a woman to enjoy *Funny Girlz* — but it helps. ▼

Ellen Greene

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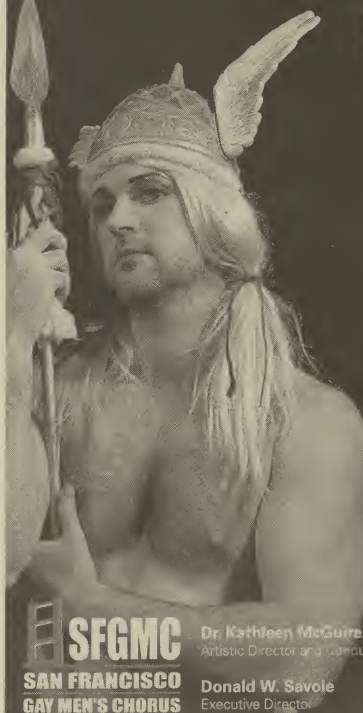
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Designs on dance

Paul Taylor Company's 50th anniversary tour in SF

by Michael McDonagh

Fame is a funny thing. To be famous, respected and honored is nothing to sneeze at. Dance legend Paul Taylor has had all of the above, plus a company that's survived fat and lean years for 50 years, no mean achievement in a world that has an attention span of just under a nanosecond. The veteran dancemaker sounded young, relaxed, and at peace with himself when we talked about his work and his group's April 2-10 visit to Yerba Buena Center for the Arts Theatre. This goes to show that staying youthful (Taylor turns 75 this July) is about being connected to one's creative source, not just engaging in strategic planning like your average CEO or arms dealer. The choreographer seems to have the best of all possible worlds: a place in Manhattan where his

company's based, and one in the country, on the North Fork of Long Island. Both locations undoubtedly feed his work. "I like nature, I'm not a city boy. I've been some 30 years here in Long Island. When I came, it was mostly farmland, so I was able to get this place dirt-cheap, though now it's beginning to get developed with houses and wineries." And the weather? "It's 35. Lots of snow on the ground, but sunny and nice."

tals, and the dance was done behind these restrictive views. No story, it was like New York: you see other people in rooms, in windows, but not everything."

One of his most striking pieces with Katz, *Last Look* ('85), also the subject of the artist's 1986 multi-panel painting of the same name, was done at City Center, but not San Francisco. Fortunately, one of their collaborations, *Lost, Found and Lost* ('82), will be danced in

does the choreographer work with Loquasto? "He sees the dance once it's done, then goes away and comes back with sketches. But he usually doesn't need to adjust, because he gets it right the first time." Taylor is happily anxious about a new piece he's done with him. "I'm waiting for sketches for a new piece I'm doing in Paris, which will also be done in San Francisco. It's called *Spring Rounds* and is to Richard Strauss



Howard Schatz

Taylor's approach to visual design has been eclectic, or omnivorous. Pictured: the company in *Prime Numbers*.

How has his company's two-week season at New York's midtown City Center been going? "I feel good," he said, calmly but firmly. "Everything's fine, good houses, the company's looking good, and the theatre has a terrific stage crew." Taylor's voice is soft but mellifluous, pausing now and then from shyness, or maybe vulnerability.

Taylor is gay, and from a generation when it wasn't easy and definitely not fashionable to be so, and gay life has impacted his company. His star soloist Christopher Gillis, who joined his troupe at 21 in 1976, died from AIDS in '93, along with several others. Taylor's work can deal with dark forces, like parting, which certainly was one of the overriding themes of *Sunset* ('83), which he set to Elgar's 1905 heartbreaker *Introduction and Allegro for Strings*, to designs by his longtime good friend and collaborator, New York painter Alex Katz.

"Would you like to talk about your work with Alex?" I asked.

"Oh sure, we've done quite a lot," said Taylor, 14 pieces from 1960-86. "He designs a set and shows it to me, and I think of a dance to go with it. Some of Alex's sets are like all over the stage. *Private Domain* ('69) had three openings, a drop with three por-

Program A here. How will that look? Well, obviously different from *Last Look*'s female dancers in off-pink and yellow costumes, and the men in green jumpsuits, spasmodically collapsing over and against each other, after emerging from behind Mylar panels which restrict one's full view and emotional access. "No set, all black costumes in front of a white background, white floor — it's high fashion," he said laughing, "with black shoes mostly, some green." The score is elevator music arranged by Donald York, who also did *Last Look*.

High and low

Taylor's approach to visual design has been eclectic, or omnivorous. His use of designed music and visuals can be both "forbiddingly" modernist (he's used Xenakis, Cage and Feldman) and downright populist — *Funny Papers* ('94) and *Black Tuesday* ('01) used variety music and songs from the Great Depression, respectively. Indeed, two of his biggest recent hits have been *Klezmerbluegrass* ('04), to those musics, and *Company B* ('91), to songs by the Andrews Sisters, pace the Divine Miss M. Both were designed by the redoubtable Santo Loquasto, with Taylor in that capacity since '80, also gay. How

music," after the Baroque master Francois Couperin.

When I told Taylor I recently saw boy and girl dancers from the San Francisco Ballet talking shop in the music and dance section of *A Clean Well-Lighted Place* for Books — they called Taylor "modern dance" — he was clearly amused, and said, "I'm glad they're reading."

Taylor's work has always seemed "in the mode," a term Katz uses, and it may even say something about our troubled world. He noted that *Sunset* is "about people going off to war, but it's not political. It's about war in general, and *Company B* is another one, with its songs from the Second World War." But Taylor is determinedly apolitical, which perhaps is the way it should be. Dance works with visual design in the moment. Maybe that moment, at its best, can transcend if not transfigure the political quagmire we're in, even Iraq's Pandora's Box of ills. "I like to think of myself of as a reporter," Taylor told me. "I just see things, and do my versions of them." We'll see the Paul Taylor Dance Company and Taylor 2 doing some of them here. ▼

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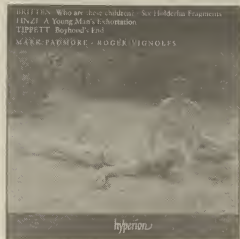
MUSIC

Songs about boys

Britten & Tippett get their due on CD

by Tim Pfaff

If the agents searching his New-England ranch had found Hyperion's untitled new CD of songs about boys by Michael Tippett, Gerald Finzi, and Benjamin Britten, Michael Jackson might be looking at life. As it turns out, that's exactly what this fascinating collection of little-known music by two gay composers (Tippett and Britten) and an unsung contemporary does: looks, mostly wistfully, at life and its transitions — from boyhood to adulthood and, finally, death.



As it also happens, the contemporary Henry Scott Tuke painting "Noonday Heat" — showing a naked youth looking longingly at a shirtless friend lying on a riverbank — that adorns the cover of this CD by tenor Mark Padmore and pianist Roger Vignoles also has an exact, appropriate equivalent in the opening work, Tippett's "Boyhood's End." Its fourth, prose stanza speaks of the reluctance to have to give up, for the unpromising compensation of adulthood, "to be on my back on the rust-brown grass in January, to gaze up at the white-hot, whitey-blue sky."

It further turns out that the luscious piece was composed for performance by the young lovers Benjamin Britten and Peter Pears on their return from the US (where the pacifist Britten had sought refuge from the horrors of World War II). With Britten's own style still in its formative phases, it's hard to know whether the strong, persistent melismas, such as the protracted one on the words "to keep what I have" — the dream of every pre-adult boy — that characterize Tippett's setting of the text mimicked or influenced Britten. But, particularly as sung by Padmore, the work aches with the bittersweet aspects of moving on in life — even if, in Britten's case, it was to 1945's *Peter Grimes*.

The manifestly heterosexual *A Young Man's Exhortations* (1933), to texts by Thomas Hardy, pro-

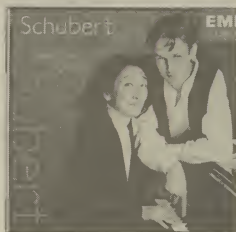
vides a smooth, touching transition to the tougher Britten music to follow. Finzi's delicate settings bring voice and piano into a pairing so ideal they become almost indistinguishable, a touch Padmore and Vignoles rightly exploit. The songs are imbued with that uniquely Hardy melancholy and proceed to the final "Transformations" and "The Dance Continued," which signal death and express a resignation — "Regret not me," "mourn not me" — that seems to come from the other side.

The 12 seldom-performed songs of Britten's 1969 *Who are these children?* hark back to his pacifism rather than to his well-known sexual interest in young boys. A mix of Scottish and English texts by William Soutar provides the composer with rich material. The Scottish ones (the words that require it are translated) make "these children" deeply sympathetic, even universally human. The English ones — "Slaughter," "Who are these children?" and "The Children" — then make the children's wanton death in war ("Upon the street they lie") the more devastating. This CD may be your one chance to hear these haunting songs.

The better-known *Sechs Hölderlin Fragmente* (1958), to poems by the mentally unstable, gay German poet Friedrich Hölderlin, are predictably more openly homoerotic. "Socrates and Alcibiades" concludes with the thought that "in the end the wise/ Will often bow to the beautiful," and Britten's setting leaves no doubt of his assent. With "Um Mitternacht," Britten's single other setting of a German poem (by Goethe), composed shortly after the *Fragments*, Padmore and Vignoles end this remarkable CD with a song that sums up its themes of life's ineluctable transitions, dispatched with the consummate musicianship they exhibit throughout.

Full fathoms

Over the decade since he first recorded *Die Schöne Müllerin* for the prestigious Hyperion Schubert Edition, tenor Ian Bostridge has rethought the cycle thoroughly. As his insightful essay (in which he's almost matter-of-fact about Schubert's homosexuality) for his new EMI CD of the songs declares, he now sees the cycle, Schubert's first, as "radical" in the way "it plumbs the psychoanalytical depths, speaking of sex and death in a way few other works have managed." This *Schöne Müllerin*



outstrips even Matthias Goerne's searing cycle of three years ago, stepping even deeper into the work's fathomless desolation.

While Eric Schneider's piano infused Goerne's reading with psychic menace, Mitsuko Uchida's playing here (the first recording in two years by this incomparable Schubertian) does the opposite. It's so understated it seems almost to vanish at times. It's the ideal foil for Bostridge's deeply inflected psychic howl.

In his most daring recording to date, the tenor takes his voice to the limits of its expressive potential. The sweetness of yore is there when appropriate, and Bostridge never loses control. Still, the sheer daring of his performance is transfixing. He ventures tempos so fast they force him into pitched speech ("Der Jäger") and outcries so pained his voices threatens to crack ("Ungeübt"). Miraculously, it never seems overdone but, rather, supremely right. It allows no going back. ▼



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Out There

◀ page 26

girl.

Consider this. Accepted wisdom in film circles is that Madonna's hubby, the once-hot British film director **Guy Ritchie**, can't get anyone, anywhere to finance his latest project. He lost his screenwriting partner when his disastrous remake of **Lina Wertmüller's** *Sweet Away*... by an *Unusual Destiny* in the *Blue Sea of August*, a full-fledged Madge vanity project, tanked; the money men soon followed suit and departed — lock, stock and barrel. Looks like we won't be seeing Ritchie's cinematic take on the *Kabbalah* any time soon. We'd say he chose

the wrong self-obsessed celebrity to bed and husband.

But, to end on a festive note, the bounty in this week's *Arts & Entertainment* section includes a consideration of early **Katharine Hepburn** films newly released on DVD. To prepare the palate, we offer the following appetizer.

The legendary thespian **John Barrymore** was the star of Hepburn's first film, *A Bill of Divorcement* (was that ever considered a good title?). The two did not get along. When shooting was over, Hepburn, in front of cast and crew, announced, "Mr. Barrymore, I hope we never again act together."

He replied, "Miss Hepburn, I was unaware we ever had." Wicked! ▼



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Revenge of the 'sissy boy'

Bruce Bierman's autobiographical 'Blue Dress' opens at NCTC

by Richard Dodds

Thank heavens for Aunt Frances, a Jewish Auntie Mame who got Bruce Bierman while his parents were sending him to a psychiatrist for de-sissyfying.

"She took me to shows and concerts and ballets, and introduced me to gay writers," Bierman said. "It was like I was in training with her. She showed me a place where I could belong."

And her reaction to his eventual announcement that he is gay? "Oy, I never should have taken you to *La Cage aux Folles*." Soon enough, she was setting Bruce up on dates with guys.

Auntie Frances is one of the figures from Bierman's past who turns up in *The Blue Dress* at New Conservatory Theatre Center. It's a solo show inspired by his experiences starting at age 6 with a therapist now famous for his work in Gender Identity Disorder in Children. But it wasn't until Bierman stumbled years later across a copy of Dr. Richard Green's *The 'Sissy Boy Syndrome' and the Development of Homosexuality* that he realized the purpose of those trips to Dr. Green's office at UCLA.

"My heart stopped," Bierman said. "It was one of those *Twilight Zone* moments."

That was 13 years ago, and he got the runaround when he asked his parents why they had sent him to Dr. Green. Then the issue fell by

the wayside until three years ago, when Bierman was directing a series of first-hand stories about growing up queer for the Inter-generation program.

When he heard a story from a transsexual woman who was institutionalized as a child for 15 years for claiming to be a girl, he was moved to share his own saga. "I blurted it out, and people were, like, shocked," Bierman said. "When this lady sitting next to me hears in the middle of my story that I went to Dr. Green, she shoots out of her chair and screams, 'You went to see Dr. Green? You poor baby.' She hugs me, and then starts cursing his name. I had never gotten mad about it until she got mad, until I saw through her that what had happened to me was really wrong."

Bierman was encouraged to develop his story, and he performed a well-received 10-minute version. A grant from the Jon Sims Center allowed him to create the 60-minute version at New Conservatory — a process he likened to a healing therapy.

"There was a time I wanted to slit Richard Green's throat, but I came out of it with a new perspective," he said. "I was able to put myself in the role of a hero. As queer men, there is something really vibrant about that when it's fully expressed and flamboyant and on fire. There's power in that, and that was exactly what they were trying to squash."

Bierman was active in Los An-



Life after 'sissy boy syndrome.'

geles theater before he moved to SF five years ago. By day, he works as arts program director at the Edgewood Center for Children and Families. "I think a lot of what happened to me is why I ended up working there," he said. "I know these kids — kids who are labeled with all kinds of diagnoses, all kinds of labels that will follow them all their lives."

While the background to *The Blue Dress* can sound grim, Bierman says it is rife with humor. "I never saw it as a comedy, but the first time I was telling it, people laughed. I guess a little kid lip-synching to Judy Garland is funny."

The Blue Dress runs through April 17. Call 861-8972 or go to nctcsf.org.

Moon glow

With *Minnie's Boys*, the 1970 musical about the early days of the Marx Brothers, opening this week, and Rodgers and Hart's *The Boys from Syracuse* arriving in late April, 42nd Street Moon will finish up its current season of staged concert versions of neglected musicals. After a summer break, the troupe will launch its recently announced 13th season at the Eureka Theatre.

Cabaret artist Klea Blackhurst, best known for her Ethel Merman tribute, will take on the Merman role as a free-spirited socialite in Cole Porter's 1936 *Red, Hot and Blue!* (Sept. 22-Oct. 16). More tough casting: the roles first played by Bob Hope and Jimmy Durante.

To coincide with the SF Performing Arts Library and Museum's Irving Berlin exhibit, Moon will offer *Miss Liberty* (Oct. 27-Nov. 13), a 1949 musical about the search for the model for the Statue of Liberty.

In 1965, Leslie Bricusse and Anthony Newley followed up *Stop the World, I Want to Get Off* with *The Roar of the Greasepaint, the Smell of the Crowd* (Nov. 25-Dec. 11). Not as successful as its predecessor, it still offered up a trove of standards, including "Who Can I Turn To?" and "Nothing Can Stop Me Now."

The Golden Apple (March 23-April 9, 2006) was an off-Broadway hit that failed to continue that

success after transferring to Broadway. The 1954 Jerome Moross-John Latouche musical resets Homer's *The Iliad* and *The Odyssey* in turn-of-the-20th-century America.

Jerry Herman is still looking for the key to *Mack and Mabel* (April 20-May 7, '06), and has worked on several high-profile "revisals" of his 1974 musical. No word on which version Moon will use to tell of the ill-fated romance between director Mack Sennett and silent-film star Mabel Normand.

For more info, call 978-2787 or go to 42ndstreetmoon.org.

Short scenes

• *The Shooting Stage*, opening April 1 at New Conservatory Theatre Center, recalls the Mapplethorpe controversy as a photographer is charged with obscenity for a nude photo he took years before. Dan Oliverio directs Canadian playwright Michael Lewis MacLennan's drama. Call 861-8972 or go to nctcsf.org.

• The Richmond/Ermet AIDS Foundation, the *Help Is on the Way* folks, presents an evening of cabaret featuring members of the touring *Evita* cast on April 4 at Club Fugazi. Tickets are \$20-\$100. Call 421-4222 or go to helpisontheway.org. ▼

Richard Dodds can be reached at BARstage@aol.com.

Subversion comes to a theater near you

'Beautiful Child' plays Theatre Rhino

by Richard Dodds

Is network television ready for Nicky Silver? The subversively funny and playfully bitter playwright has left his New York cocoon for a Hollywood fling.

He is the head writer and an executive producer on *Don't Ask*, a sitcom currently shooting a pilot for a possible fall slot on FOX. Meanwhile, *Beautiful Child*, his most recent play, is having its West Coast premiere at Theatre Rhino.

Beautiful Child deals with parents trying to cope with the news that their grown son has had a sexual relationship with an 8-year-old boy. *Don't Ask* focuses on how a 13-year-old boy deals with the news that his father is gay and in love with his mother's therapist. The pilot ends by suggesting that there will be three parents at home raising the two kids.

"We'll see how edgy we're allowed to be," Silver said from Los Angeles. "I've been trying very hard, but there's only so much you can do."

Of course, the theater is not hemmed in by the same rules. In plays like *Pterodactyls*, *Raised in Captivity*, and *The Food Chain*, Silver has gone into dark and complicated areas with mordant humor at the ready and wild mood changes always a possibility. It's a style that has won him both fans and detractors, and *Beautiful*



Child playwright Nicky Silver.

Child maintains the pattern.

The play takes place in an upper-middle-class home where a husband and wife are dealing with their own marital woes as their son returns, seeking refuge. Son Isaac, a teacher, has fallen in love with one his young students. The resulting physical relationship was consensual, Isaac explains, and his parents are torn between revulsion and love.

"The question the play really addresses is, how do you love someone who falls outside your own moral code. It's not about loving a bank-robber, but someone you believe to be a monster. But the son is not presented as a monster, and that can be off-

putting to some people. Society really doesn't want to deal with the fact that someone like the son is a human being."

Be aware that *Beautiful Child* (directed at Rhino by John Dixon) doesn't play out as straightforward as the above descriptions indicate. "They're imaginary characters, and we leap around," Silver said.

In Hollywood, no matter how adventurous a network, the rules are much tighter. If FOX doesn't ask for *Don't Ask* after seeing the pilot, Silver claims a blasé demeanor.

"If it ends tomorrow or goes on for five years, it's still like a little lark in my life. It's a very unusual attitude to have out here. It's the land of desperation. But I have another career, such as it is."

He says there's no chance that the promise of "vast wealth" will turn his head. "I've made it very clear to people out here that there isn't enough money in the world that could get me to work on a show I wasn't proud of. If at a certain point they ask me to do stuff I'm not good at, I would say, 'I'll be in New York if anyone wants me. My number's on every bathroom wall.'" ▼

Beautiful Child will run at Theatre Rhino through April 24. Tickets are \$15-\$28. Call 861-5079 or go to therhino.org.

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'Fearless Tales Genre Fest' thrills, chills

by David Lamble

The remaining four days and nights of this orgy of cinema gore and thrills, cheap and pricey, unfold at both the Castro and Victoria Theatres through April 3 with a challenging menu of classics and new films. High-



An orgy of severed heads and gore.

lights include a special appearance by this year's Fearless Vision Honoree, Hollywood bad boy John Landis, live on the Castro stage for a post-film Q&A following screenings of his genre-changing comedy/horror treat, *An American Werewolf in London*, and his 1992 twist on vampire lore, *Innocent Blood*, with cameos by horror directors Dario Argento and Sam Raimi. Otherwise, the titles pretty much tell the tale of *Fearless Tales'* nothing-succeeds-like-excess, "if it bleeds, it leads" marathon, from Martin Scorsese's *Nine Days in Hell* to Ulli Bujard's *Night of the Vampire Hunter*, to *Saturday Morning Cartoons for Grown-Ups* like Alexander Woo's animated short *Rex Steele: Nazi Smasher*, to Miguel Coyula's eco-thriller *Red Cockroaches*. Since most of the entries stay under the 90-minute mark, the Victoria's butt-busting seats shouldn't prevent horror fans from sticking around 'til the last head has rolled. It's the only spot apart from pay cable where filthy-talking monsters are free to roam while snacking on virgins and pretty boys.

An American Werewolf in London

When Alfred Hitchcock invented the modern slasher-film genre with *Psycho*, he deliberately vamped down the gore in his source material (about a naughty Wisconsin lad who displayed the skins of dead ladies about his abode). Blood-a-thons that are merely slasher porn without truly scary moments have only humor, intentional or otherwise, to fall back on. John Landis is dead wrong when he says *American Werewolf* is not a comedy. One of the '80s' most hilariously successful genre movies precisely because it seeks to honor the spirit of the classic black-and-white monster movies it so astutely parodies, this absurd, technically brilliant and ultimately poignant tale of two college buddies who lose their way on the moors (singing "Santo Lucia" in honor of a deferred trip to Italy) features a top-notch British supporting cast (fresh from London's West End) plus two pitch-perfect and sex-obsessed young leads.

Actors David Naughton and Griffin Dunne confess eternal gratitude for Landis' decision to cast them (Dunne's first screen role) sans auditions, with merely an innocent query as to whether

either was claustrophobic (both were fitted with full body costumes). Naughton had to simulate going from man to wolf, while Dunne would go through some thoroughly unappealing but chuckle-inducing transformations as his decomposing, "undead" companion. Filmed on authentic English locations from Wales to an adult-entertainment slice of Piccadilly Circus nightlife (Naughton's wolfman is caught by a London policeman munching down on the patrons of a porn theatre), *Werewolf* mines every imaginable sexual metaphor implicit in the monster genre. Whether your favorite scene is the lads' all-too-brief visit with the frosty patrons of The Slaughtered Lamb pub, or a totally nude Naughton's waking up in the wolf cage at the London Zoo, this underrated classic will leave you laughing and probably humming its "Blue Moon" theme song. (Castro, 4/1, 9:30 p.m.)

Sirens of the 23rd Century A number of this year's films boast some Bay Area pedigree. Local director Jennifer M. Kroot helms and stars in an ambitious spoof on a distant future where the fashion police are no joke, and show trials go beyond Martha-bashing and Michael Jackson appearing in court in his pajamas, to banning all attempts at bringing beauty into the world. *Sirens* follows the adventures of a fashion guerrilla movement, Underground Beauty Renegades, fighting for the right to be fabulous. Shown at the 2003 SF Lesbian & Gay Film Festival. (Castro, 4/2, 4:30 p.m.)

EMR Fans of paranoid conspiracy films who are fed up with pretentious American ones like the recent, lamentably contrived *The Jacket* can check out this briskly paced and oddly funny English caper through the increasingly disturbed mind of Essex office-worker Adam Jones (Adam Leese). When we first meet Adam, he appears to be just another 20something computer-addled geek who's taken a few too many mood-altering pills. Gradually, Adam's dreams or nightmares assume total control of his every waking moment, although we start to wonder if he's ever really awake. It's a wry satire on Prozac Nation, Internet dating, the dot-com implosion, government-sponsored torture and every conspiracy theory from the last four decades. The wide-eyed Leese projects the goofy cute discom-bobulation of an '80s Griffin Dunne. With scenes shot here and tons of gratuitous male nudity, *EMR* will keep you entertained, with a hip soundtrack and jittery



Pornstar Ron Jeremy in *Dead Meat*.

geography, as it rolls from the English midlands to the corner of Haight and Divisadero. You may find yourself agreeing with Adam's Internet girlfriend, "You make me laugh. That's what I love most about you." (Victoria, 3/31, 8:30 p.m.)

Don't Look Back A Deep South roadside diner provides a mixed grill of cornpone, sizzling cool jukebox music and a very long setup for a plot that eventually spawns a body count. Among the funnier moments is a debate between hayseeds in a tow truck over the merits of the rock instrumental "Tequila" vs. acidhead music. A folksy cast is peppered with a name or two, including English action star Stephen Marcus, who may have had second thoughts after uttering lines the likes of, "You Yanks are accustomed to dead bodies here, and there everywhere. You don't run into this sort of thing at the BBC." (Castro, 3/31, 6 p.m.)

Saturday Morning Cartoons for Grown-Ups Rex Steele: Nazi Smasher Local animator Alexander Woo captures the retro frenzy of the all-American Saturday morning hero adventure, complete with oaths like, "Great Scott!" With heroes and villains sporting flawless dental work, a basic sound-effects kit amplifying every punch struck for freedom, and a talented cast of off-screen

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Animated horrors await in *Saturday Morning Cartoons for Grown-Ups*.

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The calla lilies are in bloom again

Great Katharine Hepburn films from the late '30s out on DVD

by Tavo Amador

Katharine Hepburn (1907-2003) was an instant film star, making a sensational debut in *A Bill of Divorcement* ('32), directed by the openly gay George Cukor. Critical opinion was often divided over her abilities and her box-office pull was intermittent, but she was RKO Studios' most prestigious actress. She won her first Best Actress Oscar for *Morning Glory*, triumphed as Jo in Cukor's *Little Women* ('33), won the New York Film Critics Award as *Alice Adams* ('35), losing the Oscar to Bette Davis for *Dangerous*, a decision Davis admitted was wrong. But many other films did poorly with critics and audiences, so RKO tried to boost her drawing power by teaming her with their most popular star, Ginger Rogers, in *Stage Door* ('37), now on DVD.



This witty adaptation of the Edna Ferber-George Kaufman Broadway hit about aspiring Broadway actresses remains fun. Superbly directed by Gregory La Cava, the movie is balanced between sharp, sarcastic dialogue and the melodramatic story of Kay Hamilton (Andrea Leeds, in an Oscar-nominated performance). Hepburn plays Terry Randall, a wealthy Midwesterner (though she speaks like the New England patrician she really was) who boards at the Footlights Club while pursuing stardom. She clashes with Jean Maitland (a terrific Rogers, who matches Hepburn barb for barb). Kay, last year's theatrical sensation, can't get work. Hepburn's father, believing she will flop as an actress and wanting her back in Wichita, uses connections to get producer

Anthony Powell (the fast-talking Adolphe Menjou) to help her. Expecting her to fail, he casts her in the part Kay desperately wants. Hepburn's famous line, "The calla lilies are in bloom again," became a standard among drag queens for two generations. Gail Patrick, as Powell's mistress Linda Shaw, is beautiful and caustic. As Judy, Lucille Ball shows her flair for wise-cracking. Others in the remarkable cast are Eve Arden, a teenage Ann Miller (who has a tap-dance with Rogers), and celebrated lesbian Constance Collier as an aging actress who carries her yellowing reviews in her purse. Leeds is appealing, if a bit theatrical. The ending can make you laugh or cry, depending on your tolerance for bathos.

Despite excellent reviews and Rogers' popularity, *Stage Door* wasn't the expected hit, although its box-office looked great compared to *Bringing Up Baby* ('38), one of the most lauded screwball comedies in history, but a commercial failure when released. As the DVD shows, it's a very funny movie. Wacky heiresses were a staple of the genre, and Hepburn proved a brilliantly comic one. She falls for a nerdy paleontologist (Cary Grant) and wreaks havoc



on his life, knocking over his dinosaur reconstruction and letting her dog take an important bone. Baby is a runaway leopard. At one point, Grant is forced to wear Hepburn's marabou-trimmed robe when answering the door. He greets her astonished aunt (May Robson) by announcing, "I've suddenly gone gay!" With Charlie Ruggles and Barry Fitzgerald. Howard Hawks directed, terrifically, from Dudley Nichols and Hagar Wilde's hilarious screenplay.

Holiday affair

Because *Baby* flopped, RKO

now offered their once-prized star *Mother Carey's Chickens*, which she refused, buying herself out of her contract. At Columbia, she had another failure, Philip Barry's *Holiday* ('38), with Grant, directed by Cukor. The press said she was in the running for Scarlett O'Hara (an unimaginable bit of miscasting), but it's doubtful producer David Selznick seriously considered her. Meanwhile, she joined Joan Crawford, Fred Astaire, Marlene Dietrich, and Mae West on the *Hollywood Reporter's* infamous Box-Office Poison list. Hepburn asked Barry to write a play for her. When *The Philadelphia Story* made her the toast of New York, she shrewdly bought the movie rights, toured the country in it, then packaged herself with the film ('40) to MGM, demanding Clark Gable and Spencer Tracy as co-stars. Studio head Louis B. Mayer countered with Grant and James Stewart, and under Cukor's direction, this comedy about Main Line heiress Tracy Lord (Hepburn) was a hit. Grant plays her ex-husband, who shows up on the eve of her second marriage, knowing she still loves him. Stewart and Ruth Hussey play reporters covering the lavish goings-on. The performances are all



first-rate. Hepburn won another New York Film Critics Award, but lost the Oscar to Rogers' Kitty Foyle. Stewart won the Best Actor Academy Award, compensation for having lost the year before for *Mr. Smith Goes to Washington*.

Although interesting, the DVD shows the movie is often talky. But Hepburn was back. In '42, she teamed with Tracy for the first time in the smash *Woman of the Year*, which got her a longterm MGM contract. Thereafter, despite needing a potent male co-star to carry a movie to success, she would win three more Oscars and continue filming until '94. ▼

Resurrecting a French master

Two by Becker: 'Casque d'or,' 'Touchez pas au grisbi'

by Matthew Kennedy

Beckeresque is not a word, but maybe it should be. Embedded in its definition would be French director Jacques Becker (1906-60) at his best: subtle, visually elegant, and observant of honest human behavior. Criterion Collection, that champion of haute world cinema, has released customarily handsome digital transfers of Becker's *Casque d'or* ('52) and *Touchez pas au grisbi* ('54). Both acquaint us with Becker's neglected art while putting the man in historic context.

Casque d'or (Golden Cask), set during the clutter-filled Belle Epoque, is a gloriously tactile movie. Eyes substitute for skin as bread and cheese, a shiny black



feather boa, decaying walls, and the sensual curves of a footboard become paradoxically tangible. They aren't vital in themselves to the story, but they accumulate in the mind to tell their own story of our sentient responses.

The synopsis sounds like a James Cain novel, filled as it is with gangsters, murder, betrayal, criminal justice, and one experienced dame who's nobody's fool. But quite apart from the American film noir tradition is *Casque d'or's* romanticism that was inspired not just by Becker's mentor Jean Renoir, but by the whole of French Impressionism. Many scenes in *Casque* look like Monet reimagined in midcentury black-and-white celluloid. Serene rural scenes of river-boating, picnics, and blooming groves are contrasted to a streetlit assault, garbage-strewn cobblestones, and execution by guillotine. How Becker juggles images of pleasure and pain without stumbling is the stuff of film alchemy.

Becker paces *Casque* deliberately, confidently straddling the line between slow and too slow. He captures U-turn moods, yet they never play as jarring. Simone

Signoret's intelligent, pleasingly porcine face is photographed with light-infused romanticism, but a knife fight in agonizing close-up smacks nearly of exploitation. It helps the proceedings tremendously to have Signoret and Serge Reggiani as volatile lovers, though Signoret twice anticipates a slap. Both deliver performances here that would fate them to couplehood in future movies.

As pointed out in the commentary by film historian Peter Cowie and in interview clips with Signoret and Reggiani, *Casque d'or* fizzled on its initial run. Becker's audiences were used to contemporary stories, and a tale of the Belle Epoque simply didn't appeal to many French cinephiles in 1952. When the Nouvelle Vague blew in with the force of a code 12 hurricane a few years later, the exacting aesthetics of *Casque d'or* were consigned to history. Becker died in 1960, and it would be years again before he would be repositioned with Renoir as a master of classic French cinema.

Loving detail

Becker's eclecticism is on vivid display when comparing *Casque d'or* to *Touchez pas au grisbi* (*Hands Off the Loot*), his 1954 gangster drama. While they both concern themselves with the various struggles of criminals, their milieus are miles apart. The flights of romanticism in *Casque* are gone in *Grisbi*, which more approximates the acrid bite of Nicholas Ray's *In a Lonely Place* or Jules Dassin's *Night and the City*. It is Becker's signature loving detail to people and place, and the absence of strict moral judgment, that clue us to his presence behind the camera.

Grisbi begins slowly, acquainting us well with its late-night lo-



collections. We get a picturesque collection of habitués: goons, dupes, molls, "squares," morally suspect petit bourgeois, and gangster kingpins. Brightest of all is Max, that dapper, world-weary denizen of the underworld played with elegant wisdom by Jean Gabin. Here is a gentleman thug who longs for deliverance from crime, not because he is stricken with conscience, but because he is tired. Dirty deeds among Max's enemies and partner (a fellow burn-out played finely by René Dary) suck him back into the vortex of kidnapping, torture, theft, and murder.

Touchez pas au grisbi, more than *Casque d'or*, reveals Becker's preoccupation with the simple mundanities of life. Even gangsters have to brush their teeth and put on their jammies. Though Max has made a fortune, he feels no joy, and we give him no envy. He is rather like a retirement-age James Bond, the vicissitudes of his rude trade forever pulling him away from champagne and beautiful women. In that regard, Becker is a true humanist, fascinated like Billy Wilder by what goes on

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MUSIC

Tan Dun's epic soundscape

'Tea: A Mirror of Soul' opera released on DVD

by Stephanie von Buchau

Giacomo Puccini was the first opera composer to think cinematically. His *Fanciulla del West* is literally the first "horse opera," with the score dying away as Minnie and Dick Johnson ride off into the sunset, an effect only achievable on film. You can feel the composer straining to make it "work" on stage, when what he really needs is Howard Hawks' wide open spaces. It's all the more remarkable because *Fanciulla* was premiered in 1910, still the early years of cinema, before the "talkies."

When sound finally accompanied films, a kind of "movie music" standard was set by Korngold, Newman, Rozsa — composers not so far removed from Puccini's musical ethos. Then rock 'n' roll and synthesizers changed everything; Puccinian movie scores are now written by pygmies like James Horner and John Barry. So what is a real composer to do? Tan Dun, born in China and now a resident of New York, has written both movie music (*Crouching Tiger, Hidden Dragon; Hero*) and operas (*Marco Polo; Peony Pavilion*).

His 2002 *Tea: A Mirror of Soul* (Deutsche Grammophon DVD; 148 minutes including bonus extras) succeeds as a remarkably potent film and opera. With the release of the DVD from the world premiere, October 22, 2002 in Tokyo's Suntory Hall, comes word (not confirmed by San Francisco Opera) that the American premiere of this tantalizing work will be held in the 2006-07 SFO season.

Suntory Hall is a concert venue, not an opera house, so Tan's mandate was to create a "Hall Opera," or concert presentation that could also be staged. Superimposed images and other cinema tricks enhance the artful work of director Pierre Audi of the co-commissioning Netherlands Opera. But the real cinematic effects are those of the composer. With ramps built on the stage, the orchestra (with Tan conducting) is situated in and around the interstices. Three comely Japanese percussionists are stationed on stage, and the male bass-baritone chorus of Netherlands Opera (sounding like Tuva throat-singers) moves around the ramps as acoustically necessary.

Tan is an extremely mechanistic, theoretical composer with all sorts of ideas about organic music. This extends to themes about water, fire, paper and ceramics as part of the creative process and of the actual work.



Composer/conductor Tan Dun's *Tea: A Mirror of Soul* is based upon three legendary Chinese literary works.

Fortunately, you don't have to know a thing about Tan's theories in order to enjoy *Tea's* musical-spatial effects and its soaring vocal lines.

But it doesn't hurt to know that *Tea* is based on three legendary Chinese literary works: *Xi You Ji* (*Journey to the West*, also known in popular theater as *The*

is a fraud. The loser pays with his life. This quest sends Seikyo and Lan to the West (i.e., to India) in search of the authentic *Book of Tea*, just as the monk and his comic companion search for the holy "sutra" in *The Monkey King*.

The first act ("Water, Fire") sets up the conflict and is the most conventional in operatic terms. In

book from Seikyo, and Lan is killed trying to separate the warriors. After her death, Seikyo becomes a monk and, sharing a tea ceremony with his fellow monks, sings the bitter words: "Savoring tea is the hardest..."

I don't want to overhype this piece, because I am a fan of Asian theater and don't mind the deliberate pace that some Western viewers may find too leisurely. But the performance is so striking, especially Lundy, who was in Mero-la in the early 1990s and looks like a thin, blond Miss America, but has a sensational lyric coloratura voice, beautiful plastique and a powerfully spiritual presence in closeups. I certainly hope she is part of the package if *Tea* does make it to the War Memorial. ▼

Tan fashioned a tragic love story with philosophical underpinnings from the spiritual tea ceremony as it is conceived in China and Japan.

Monkey King), Jin Ping Mei (*The Golden Lotus*) and *Cha Jing* (*The Book of Tea*). From these literary sources, Tan and co-librettist Xu Ying have fashioned a tragic love story with philosophical underpinnings from the spiritual tea ceremony as it is conceived in both China and Japan.

Western quest

Seikyo (baritone Haijing Fu) is a Japanese prince who aspires to the hand of the Chinese Princess Lan (soprano Nancy Allen Lundy). Her father agrees, but her bellicose brother (Christopher Gillett) is jealous and challenges Seikyo to prove that *The Book of Tea* owned by the Chinese prince

the second act ("Paper"), we feel the erotic power of the tea ceremony as Lan and Seikyo make love while she explains the double meanings of the tea poems. The scene is accompanied by remarkable "paper" effects, as the orchestra swishes its score pages and the on-stage percussionists batter at hanging banners of paper. Tan's work may be "theoretical," but he understands how to actualize sound. Some of this stuff is so exciting it makes you jiggle around in your chair.

The third act is the most dramatic as the lovers meet Lu (mezzo Ning Liang), daughter of the author of *The Book of Tea*. The Chinese prince arrives to wrest the

of imminent danger. When explicit violence finally breaks out, it comes with a jolt not seen in an American movie over the 35-year interval between *Scarface* and *Bonnie and Clyde*. Indeed, *Touchez pas au grisbi* is an eye-opener for anyone unaccustomed to postwar French cinema. It steps well beyond the permitted boundaries of sex and violence imposed by the Production Code. Showgirls in pasties and four-letter expletives remind us that a '50s crime drama need not be accompanied by creative solutions to Puritanism.

Casque d'or DVD extras include audio commentary by film scholar Peter Cowie, interviews

with actors Simone Signoret and Serge Reggiani, production footage during the film's making, and an excerpt from the French TV series *Cinéma de notre temps* dedicated to Jacques Becker.

Touchez pas au grisbi DVD extras include an interview with actors Daniel Cauchy and Lino Ventura and composer Jean Wiener, the theatrical trailer, and an excerpt from the French TV series *Cinéma de notre temps* dedicated to Jacques Becker and featuring screenwriter Maurice Griffe, *Grisbi* author Albert Simonin, and director François Truffaut. ▼


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Becker films

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between or after the watershed moments of a life.

The plot, thin as it is, is absent of the adrenaline moments that Americans may expect from the gangster genre. But *Grisbi's* saving grace is the detail Becker brings to every moment, and his attention to character. Lino Ventura makes a smashing film debut as a ruthless mobster, and we're even treated to a minxish young Jeanne Moreau as a chorus girl of avaricious self-interests. Anxiety is strengthened by threats, mounting uncertainty, and the promise



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Threeway Mongolian love barbecue

A most unusual ménage in the new Russian comedy 'You I Love'

by David Lamble

I have a kitchen map in which the former Soviet Union still lives, a huge stain of yellow—a third of the world's land mass—like some giant whole fryer chicken waiting to be dipped in canola oil and cooked up for supper. I'm shopping for a new map, one that will show me Russia, the chicken, minus assorted body parts: Georgia, the Ukraine, and now the unpronounceable and previously unimagined Kyrgyzstan, where "democratic" looters seized the Presidential palace, marking an instant revolution engineered by cell phones and hard, out-of-work bodies.

The new film *You I Love* pictures a rather different kind of revolt, yet one also fueled by cell phones and hard, ever-so-more attractive bodies. It opens Friday.

Timofey and Vera are the perfect couple for the new Moscow media age: she delivers the news on TV (in-between bouts of anxiety and untold minutes on her cell phone), while he dreams up ads that are almost reassuring in their naive audacity ("Freedom is Cola"). All is well for these lovebirds until Timofey suffers a one-man Mongolian invasion in the person of Uloomji, a young man whose ancestors herded sheep, but who himself is barely making ends meet shoveling out the animal stalls at the zoo. One night, Uloomji, balancing precariously on a metal fence preparing for what he envisions as his future as a circus act, slips and falls onto the hood of Timofey's car. Only stunned, the young Mongolian soon springs back to life, and in the process ignites feelings Timofey never suspected he harbored.

You I Love's ménage consists of three Russian actors with jaw-droppingly beautiful physiques that are displayed in virtually every position one could hope for—bodies that are visual poems to human eroticism. Damir Badmaev as Uloomji freezes Evgeny Koryakovsky's Timofey with a hypnotic stare, proving the old proposition that much of sexual allure consists of a look in the eyes.

Tea ceremony

Uloomji also imports some Mongolian rituals, like stirring a special blend of tea 27 times to produce a very Zenlike effect.



Timofey (Evgeny Koryakovsky) suffers a one-man Mongolian invasion in the form of Uloomji (Damir Badmaev).

After nearly wrecking Timofey's pad with their gymnastic love-making, U & T soon prompt astonished reactions from Uloomji's very traditional family and from

Vera, who is not used to losing out, especially to a pygmy sheep-herder. The three magic words of the title, incidentally, gush out of Timofey as he spies Uloomji

strolling with a reindeer down the median of a prime Moscow thoroughfare.

You I Love shifts pretty seamlessly between Richard Lester-like

frenetic comedy to just a touch of Russian angst, complete with a not-so-dead father and a Mongolian uncle bent on summoning the Russian Army to turn his nephew straight. "Uncle Vanya" (Victor Shevidov appears to have been summoned from a heavenly central casting agency, one that used to do business with the likes of Lubitsch and Wilder) is the archetype of the now overly familiar Asiatic tyrant, for whom just a whiff of freedom is anarchy. A funny and very odd scene has Vera (the lovely Lubov Tolkalina doubling as the story's narrator, giving us tidbits about Uloomji's childhood crush on another Mongol boy) telling a flabbergasted Uncle Vanya about her supposed "sex change" operation, which she winkingly assures him will work splendidly for Uloomji.

A female/male directing team (Olga Stolpovskaya and Dmitry Troitsky) gives us a brisk 85 minutes of post-socialist screwball comedy before settling for a ménage and a crib. This is a look at a Russia that may or may not coexist with the weird and unsettlingly violent one of school killings and terrorist bombings, but it's the Russia I love to imagine thriving below that big yellow stain on my kitchen wall. *Opens Friday.* ▼

Not-so-wonderful town

But 'My Sister Eileen' has its points of interest

by John F. Karr

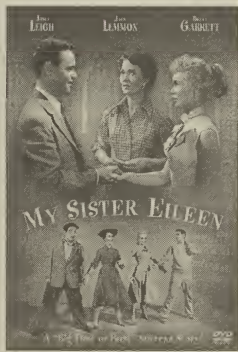
You never know what's going to turn up on DVD. Judy Garland's *I Could Go on Singing*, with its classic concert stage performances, was the very last of her movies to reach VHS, but among the first on DVD. And without any fanfare we suddenly have on DVD just about the last obscure '50s musical to reach VHS, the 1955 *My Sister Eileen* (Sony Pictures Home Entertainment, \$19.95).

Its resilient source material, about the amatory and professional adventures of two small-town sisters in New York, had jumped with great success from

short stories to stage play to movie before becoming the 1953 Broadway musical *Wonderful Town*. After Columbia Pictures balked at the asking price for the musical's rights, they realized they owned the original title. So they hung that over a newly concocted musical—with lawyers for the Broadway tuner breathing down their necks so none of its ideas could be cribbed. Making it more difficult for the movie's creators was that they couldn't duplicate the Broadway version's placement of songs, most of which came at appropriate plot points. The integration of material never much bothered Hollywood, but it made for some curious detours on this project.

So you're not watching *My Sister Eileen* because it's a great musical. It's a merely middling affair, its lively moments outnumbered by lumpy ones. And you don't watch it for Betty Garrett, who gets third billing even though she's the nominal star. In Rosalind Russell's old role, Garrett's acceptable if not memorable. Though Janet Leigh gets top billing, she's fairly one-note—somewhat studiously pert—in a one-note pretty-blond role that's a far cry from *Psycho*. You might be watching for Jack Lemmon, whose career was just taking off. He's the most deft performer on the bill, shiny and sharp. Yet though he's second billed, his small role isn't much more than a cameo. He gets a comic seduction number, and shows he coulda been a musical comedy star, if he'd wanted.

You're not watching for neophyte scriptwriter Blake Edwards' work, in collaboration with director Richard Quine, a sturdy B-movie maker who would subsequently sharpen up to helm *Bill*



Book and Candle and *The World of Suzie Wong*. Blake lands some jokes, but neither he nor Quine had written a musical before, and their inexperience, along with the hurdles set up for them by *Wonderful Town's* hawk-eyed lawyers, keep this one routine.

Nor are you watching for the Julie Styne/Leo Robins songs. They'd recently written a sprightly score for the stage version of *Gentlemen Prefer Blondes*, yielding three hits. But the eight songs here are arbitrarily placed (see above) and range from cliché to nice, but just not the right song for the spot. Still, the breezy "There's Nothing Like Love" sounds like Hit Parade material to me, and "Give Me a Band and My Baby" is a rousing mini-production number. It's strangely misplaced, though, even as it hints that *Pajama Game's* "Steam Heat" is just around the corner.

That's right. The reason you want to watch *My Sister Eileen* is Bob Fosse, billed here as Robert Fosse, in the meatiest of his very few screen appearances. As Eileen's love interest, he's adorably

cute, an ingratiating performer who sings with charm and dances up a storm. More important, Fosse choreographed the movie's songs and dances. It was his big break, and he flew with it. The Fosse style we know so well is almost fully in place here, its pizzazz and its limitations set out as we would know them in succeeding years. It's a thrill to see Fosse dance; he's really brilliant. But despite his bursts of breathtaking bravura in the "Competition Dance," in which he and Tommy Rall try to best each other, the prissy detail and tip-toe mincing that fill out the rest of number would have been bettered by a Michael Kidd brand of virility. Seems Fosse's trademark moves read better on women (or the carnivorous unisex dancers of *Chicago*). The "Baby and a Band" number is really swell, but its quirky time steps and intricate finger-snapping are out of place in "There's Nothing Like Love." Would boy and girl in their first intimate meeting know such cunning, simultaneous trickiness? It's a relief when Fosse finally takes the girl in his arms and simply waltzes with her. In his outpouring of cleverness, he's gotten the heart-to-heart before the hello! But Fosse was always better at routines than character pieces; that's why the original *Chicago* was the culminating Fosse show. Stylized into one big vaudeville number, the entire show was a routine.

This DVD's chaptering is infuriating, rarely taking one to the songs. There aren't any Special Features, either, beside the trailer and Japanese subtitles. But All Singing! All Dancing! Bob Fosse's special enough on his own. ▼



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Miller's outpost

'The Ballad of Jack & Rose' aspires to the universal through specifics

by Robert Julian

Hollywood no longer produces dramas. Oh, sure, a handful of weepies hit the screens sometime after November, usually headlined and/or produced by some actor looking for an Oscar, but basically drama is a dead genre in Tinseltown. Those with a taste for provocative thought need to seek out foreign films, PBS, or independent cinema. From the latter genus, IFC Films now produces *The Ballad of Jack & Rose* by writer/director Rebecca Miller. Anyone who hasn't been involuntarily lobotomized by typical Hollywood matinee fodder has reason to rejoice.

In *Jack & Rose*, Miller's third film, she assembles quite a collection of freaks, geeks and losers, and tosses them onto a remote island off the eastern coast of the United States. It's 1986, and the winds of change are finally blowing into the former commune occupied since the early '70s by Jack (Daniel Day-Lewis) and his daughter Rose (Camilla Belle). The other residents of the commune, including Rose's mother, left long ago, and Rose has been raised by her father in the rather oppressive shadow of his anachronistic Utopian ideals. A developer (Beau Bridges) is building tract housing near Jack's home; Rose is past puberty; and Jack is dying of heart disease. Realizing change is inevitable, Jack seeks to control its manifestation and schedule by moving his girlfriend Kathleen (Catherine Keener) into the house, along with her teenaged sons Rodney (Ryan McDonald) and Thaddius (Paul Dano). Disaster arrives with them.

All of Rebecca Miller's characters have "issues." Some of them understand what those issues are, and some do not. Some of them understand the issues of others, but not their own. And some are simply clueless. This entirely life-like set-up is what makes *Jack & Rose* so compelling. But Rebecca Miller must be given credit for not only casting her film beautifully, but directing her actors to give wonderful, nuanced performances. Daniel Day-Lewis (Miller's husband) makes Jack both lovable and pitiful, and

young Camilla Belle is not only visually perfect, but she knows when and how to hold Rose's emotions inside. But it is Catherine Keener who almost steals the picture with her winning portrayal of the hapless Kathleen. A loose-living loser, Kathleen drags her teenaged sons with her from one failed relationship to another, but she never abandons her sense of optimism or fair play. Ryan McDonald, as Kathleen's son Rodney, also brings a winning sincerity to his role as the presumed closeted homosexual, who longs for a career dressing women's hair.

When the two families take up residence at the former commune, violence, sexuality, incest, vandalism, and attempted murder are all just a breath away. Ellen Kuras photographs the island beautifully, providing a *mis en scene* that aspires to the universal through a visual exploration of the specific. It is a tribute to Rebecca Miller, the writer, that the precise course of events remains consistently unpredictable throughout *Jack & Rose*, yet entirely believable. As this motion picture unfolds, the viewer is



Jack (Daniel Day-Lewis) and his daughter Rose (Camilla Belle) live in a former commune on a remote island.

forced to question his own values and understanding. In most cases, that questioning will continue

long after the last reel disappears from the screen. I suppose I could pay a higher compliment to a

filmmaker, but at this moment I can't imagine what that might be. *Opens Friday.* ▼

More fun with Jack & Rose

by David Lamble

In *The Ballad of Jack & Rose*, Rebecca Miller's painful if darkly funny elegy to utopian idealism, Jack (Daniel Day-Lewis) must confront the price of home-educating his 16-year-old daughter Rose (Camilla Belle). The father and daughter are living like an unmarried couple on a farm that appears to take up half of a small island (the film was shot on Canada's Prince Edward Island).

Miller has a knack for creating obvious metaphors. The setting for Rose's near-loss of innocence with her father is a treehouse constructed during her girlhood, and her actual deflowering will be at the hands of an almost feral boy at precisely the moment a poisonous snake escapes a cage under her bed. The cocoon of her ado-

lescence is shed during a haircut given by a chubby boy who complains that "men don't get enough pleasure from their hair."

Miller's drama works because she balances her own talent for edgy, post-feminist characters with a story that plays to the oversized talents of her real-life husband, Day-Lewis. As Jack, he must spend most of the film atoning for a brush across his daughter's lips, yet still project a steely-eyed rural tyrant. Cursed with a bad heart but still living off a family trust fund, Jack decides to purchase a ready-made family for his wild child of a daughter.

He persuades his girlfriend Kathleen (Catherine Keener) to move in with her teenage sons. Thaddius (a scarcely recognizable Paul Dano from *L.I.E.*) and Rodney (a mature turn for British Columbian native Ryan McDonald) become Rose's

angels, dark and bright.

Dano's Thaddius is a long-haired skinny kid who appears eager to devour Rose the way his *L.I.E.* boy-child was nearly devoured by the forces of organized pederasty. He and Rose get off to a rough start when he lobs a lewd compliment, "Wild thing," her way. But Rose is in search of a male who will help save her father's dream by disposing of her annoying virginity. Her prime candidate is his half-brother Rodney, a tubby teen.

Rodney is the conscience of the film, the one character who, while powerless to affect events, can feel their tragic implications in his bones. Stunned by Rose's offer of sex, Rodney's refusal is an eloquent testament. "I wasn't aware

that on top of being trapped in retro world due to my mother's savior complex, I myself was to become a sort of sex toy for my angelic, possibly disturbed, certainly odd new sister. Who are you people?"

The film is a high-wire act in which one character will be severely injured falling without a net, while another will perish altogether. The talented cast — including Jena Malone as casually promiscuous flower-child Red Berry, and Beau Bridges, who invests the character of an ambitious land-developer with nuance and soul — is aided by a soundtrack that features middle-period Bob Dylan against Nina Simone's tribal wail on Screaming Jay Hawkins' "I Put a Spell on You." ▼

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OUT & ABOUT



Mina Liccione & Friends at Shotwell Studios. See Friday.

Fri 1

The Shooting Stage @ NCTC

Opening night: The New Conservatory Theatre Center's Pride Season Ten continues with Michael Lewis MacLennan's *The Shooting Stage*, directed by Dan Oliverio. This drama unfolds around an obscenity trial that calls to mind the Robert Mapplethorpe controversy — marking its 15th anniversary this April, reigniting the ongoing heated debate over the fine line between art and obscenity. Len is the photographer at the heart of this storm, who must confront his demons and ghosts to make his way through a difficult time. Vancouver-born playwright/screenwriter MacLennan explores relationships, photographic images, adolescence and the loss of innocence in this complex play of intrigue. \$20 Wed.; \$26 Thu. & Sun.; \$28 Fri.; \$32 Sat.; \$40 Opening Night. 8pm Wed.-Sat.; 2pm Sun. (beginning April 17). NCTC, 25 Van Ness Ave. Tix: 415-861-8972; www.nctcsf.org

Mina Liccione's Della Pancha @ Shotwell Studios

Footloose Presents Della Pancha: From *The Gut Of Mina Liccione* to the heart of the Mission. A cross between Lily Tomlin, Lucille Ball and Olive Oyle, Mina Liccione is a stunning, 6-foot-tall fireball who explodes onstage with songs, storytelling, tap dancing and body percussion. In Italian "della pancha" means "from the gut" where all the fears, desires, hunger, love for (and thereof) reside. That's where Mina will get you with her insightful, funny, personal and clever observations. \$10-\$15 sliding scale. Fridays and Saturdays, April 1, 2, 8 and 9. All Shows 8pm. Shotwell Studios, 3252A 19th St. (btwn Folsom & South Van Ness). Tix: 866-468-3399. Info: 415-289-2000; www.ftloose.org

FauxGirls Night Out

@ Michael's Octavia Lounge
That sassy, classy drag revue, *Fauxgirls*, opens a series of late Friday night shows at Michael's Octavia Lounge, a cabaret & supper club. *Fauxgirls* will include "drag tag" where audience members join in on the fun. \$5/\$10 Food or Drink Minimum Fri., April 1 at 10:30pm. Michael's Octavia Lounge 1772 Market Street @ Octavia Boulevard. Reservations: (415) 863-3690 / (415) 863-3516. Info: OctaviaLounge.com

3DB Trivia

@ Three Dollar Bill Café
Three Dollar Bill Café presents "3DB Trivia," hosted by Jason Tongan. A night of fierce competition where participants match wits and wield their mastery of the mundane. Bring your friends, form a team and compete with others for fabulous prizes. The evening will be broken into rounds of questions, including audio and visual clues displayed on the café's plasma TV. Topics will be wide-ranging, from popular culture and SF history to science and the paranormal. Teams will be awarded points for each correct answer, with winners determined at the end of the evening. Fri., Apr. 1 at 7:30pm. Three Dollar Bill Café, LGBT Community Center, 1800 Market St. Info: 415-503-1532; www.threedollarbill.com

West Side Story @ Dean Leshner Center, Walnut Creek

Opening night: Diablo Light Opera Company presents *West Side Story*. Based on a concept of Jerome Robbins. Book by Arthur Laurents. Music by Leonard Bernstein. Lyrics by Stephen Sondheim. Cast includes: Meghan May as Maria; Derek Lux as Tony; Christopher Goodwin as Bernardo; Donna Rapa-Olsen as Anita; and Andrew Call as Riff. It's the story of a native-born Polish boy and a Puerto Rican girl newly arrived in America, set against the backdrop of clashing street gangs on New York City's West side. Opens April 1st (24 performances, April 1-May 8). \$28-\$32 regular; \$26-\$29 senior; \$24-\$27 youth (-21 w/ID); \$10 April 7 (10am). 8pm Thu.-Sat.; 2pm Sun. Dean Leshner Regional Center for the Arts, 1601 Civic Drive, Walnut Creek. Tix/info: 925-943-SHOW; dlrcra.org

Tina's Café @ Magnet

Tom Orr hosts this month and asks: "Is Tina going to make an April Fool out of you?" DJ Steve Fabus spins while you enjoy the evening with Tom and Tina. Tina's Café is a monthly social event for queer men who want to think about, talk about, or do something about crystal use. Refreshments. Free. 8-11pm. Magnet, 4122 18th St. Info: tweaker.org

Çudamani @ Zellerbach Hall

Cal Performances presents Balinese national treasure Çudamani in *Odalan Bali: An Offering of Music and Dance*, with 25 costumed dancers and the shimmering polyrhythms of gamelan music. Çudamani

will perform the legong, an ancient dance that celebrates youthful femininity, wearing sacred susuhunan headdresses, ornate and colorful representations of Balinese spiritual entities. \$24, \$34 & \$46. 8pm Apr. 1. Zellerbach Hall, UC Berkeley Campus, Bancroft Way at Telegraph, Berkeley. Tix: 51-642-9988; www.calperfs.berkeley.edu

3 Drops of Blood

@ Dance Mission Theater
Nanos Operetta presents: 3 Drops of Blood — *Installment V*, featuring Stephen Pelton Dance Theater; Hyo-shin Na; Tabla Rasa; Chepikov String Quartet; Jennifer Wright Cook; and Nanos Operetta. An ongoing series of unique and varied performances in music, dance, and physical performance. Curated by Ali Tabatabai. \$16 adv; \$19 door. 8pm Fri. & Sat., Apr. 1 & 2. 8pm. Dance Mission Theater, 3316 24th St. at Mission. Tix: 415-273-4633.

Sat 2

Sporting Life

@ GLBT Historical Society
Exhibition Opening: "Sporting Life: GLBT Athletics and Cultural Change From the 1960s to Today." Guest curator: Jim Provenzano. Open to the public Tue.-Sat., 1-5pm, Apr. 2-Dec. 31. GLBT Historical Society, 657 Mission St., Suite 300. Info: 415-777-5455; glbthistory.org

Wilde Chats

@ Orbit Room Café
Wilde Chats, a gay men's Socratic discussion group. Explore core issues that gay men face in a different way. *Wilde Chats* enables and encourages participants to become more autonomous thinkers and doers, and more expert questioners. Come have a cup of coffee, relax, meet your neighbors and have some stimulating fun! *Wilde Chats* meets the 1st & 3rd Sat. of the month, 10:30am, at the Orbit Room Café, 1900 Market St. *Wilde Chats* also meets mornings the 2nd & 4th Sat. of the month, at 10:30am, and evenings on the 1st & 3rd Sat. night of the month, at 9pm, at the Three Dollar Bill Café, LGBT Center, 1800 Market St. Info: 415-820-9606; email the SF Gay Men's Community Initiative at sfgmci@yahoo.com

Other Cinema @ ATA Gallery

ATA's Other Cinema presents "Robots on the March!," an evening of robotic performance art. This audience participatory program focuses on local artists working with technology, plus a new video from the Institute for Applied Autonomy. Show & tell at end of evening; bring your own robotic creation and get in free. "Sustainable robotics" window installation by Amy Franceschini and SF Microcontrollers. \$5. Doors 8pm; show 8:30pm. ATA, 992 Valencia St. Info: www.othercinema.com

Sun 3

Michael Phillis' DickFace

@ Jon Sims Center
JSC AIRspace (Artist-In-Residence) presents *DickFace* by Michael Phillis. Who was the first gay performer to stand alone onstage and share their story? When and where did queer theater begin, and who are the figures that helped articulate the gay experience onstage? To answer these questions, performer and playwright Phillis explores queer theater past and present in his one-man stage show. Part history lesson and part memoir, *DickFace* traces the lives and careers of pioneer gay performers, their stories told alongside the hilarious and heartbreaking journey of a young man trying to find acceptance and community growing up in a small town — and finding "dickfaces" in the process. Told with honesty, humor, and a whole lot of heart. \$10-\$15 sliding (NOTAFLOP). April 3 at 6pm. Jon Sims Center for the Arts, 1519 Mission Street (11th). Info: 415-554-0402; www.jonsimsctr.org

The Blue Dress @ NCTC

Opening night: The New Conservatory Theatre Center presents *The Blue Dress*, an autobiographical solo comedy written and performed by Bruce Bierman. The year is 1970, and a "sissy" boy finds himself part of a study by a Dr. Richard Green, who diagnoses "Gender Identity Disorder in Children" as part of a government-funded experiment. The play is the hilarious story of a closet drag queen's fight to reclaim a dress and his true sissy self. Bierman is a playwright/performer who creates both solo and ensemble works that explore the myths, politics and personal narratives of his queer and Jewish identities. \$15 previews (Mar. 31-Apr. 2), \$18 Thu. & Sun.; \$20 Fri. & Sat. 8pm Thu.-Sat.; 2pm Sun. NCTC, 25 Van Ness Ave. (near Market). Info: 415-861-8972; www.nctcsf.org

SF Hiking Club

@ Mt. Diablo waterfalls

This hike will take hikers past several waterfalls on the way to views of the Sacramento delta from the high points. It's a moderate 8-10 mile hike with a 1,800-ft. elevation gain. Meet 9am under the large Safeway sign at Market & Dolores. Info: sfhiking.com

Ellen Greene @ Martuni's

In concert: Ellen Greene, best known as Audrey in the classic movie musical *Little Shop of Horrors*, celebrating the release of her new CD, *In His Eyes*. Two shows: 6pm & 8:30pm. \$20. Ellen will be signing CDs after both shows. Martuni's, 4 Valencia St. (at Market).

Outlook Video

@ Comcast Channel 29

Outlook Video, since 1987 the Bay's homegrown LGBT video magazine. Featuring segments from around the Bay, State, Nation and World. New episodes monthly. *Outlook* is hosted by Roberta Gonzalez-Gregg and Tom Smith. This month *Outlook* interviews Colin Hegarty of the Tenderloin AIDS Resource Center and joins Mayor Gavin Newsom for a celebration of the one year anniversary of the SF City Hall gay weddings. Sunday April 3rd at 5pm on Comcast Channel 29 (Access San Francisco; www.sfctc.org). For info on *Outlook* airings in the East Bay, South Bay, Santa Cruz and Sacramento, visit *OutlookVideo.org*

Calendare by Mark Mardon

Art for Intersection

Venerable *Intersection for the Arts* in the Mission District has come up with a fun way to celebrate their 40th Anniversary Year. They're asking people to make artist books. They purchased 200 hardcover journals to be used in a unique project that will become a collective library of stories on display and open for public view at *Intersection* throughout the summer of 2005. The journals are to be used "as the canvas or house for your story. We encourage stories in any form that can be contained inside the blank journal — from poems, to paintings, to silkscreens, to scenes, to letters, to artifacts and photographs, and on and on."

Intersection has worked with thousands of artists over the years, and shared work with thousands. In order to fully represent what this organization has meant to so many people, the folks at *Intersection* are reaching out to you, asking for your fondest, most memorable, most provocative stories about *Intersection*.

If you would like to participate, drop by *Intersection* at 446 Valencia St. or call 415-626-2787 to get a storytelling toolkit, which includes a blank hardcover journal (approx. 8"H x 6"W, 28 pages total) and a historic timeline reflecting *Intersection's* geographic and cultural history in the context of local, national and international events. To be included in this project, they need your books back by June 4, 2005.

You may also tell your stories and share memories through *Intersection's* community forum page at www.theintersection.org/community/index.htm. If you have historic *Intersection* memorabilia such as flyers, posters, postcards, programs to share, you can send them to *Intersection* at 446 Valencia Street, San Francisco, CA 94103.

Jazz, lit, dance and more

Memories are lovely, but even better is being fully present in the moment, and the here-and-now at *Intersection* is particularly engaging. This Friday, April 1 at 7:30 p.m. *Intersection's* Spring 2005 Literary Series presents "WritersCorps Reading Series Finale," a reading by more than 115 youth along with esteemed literary icons Al Young, Ruth Forman and Al Robles. Former WritersCorps teacher Elissa Perry also reads as the newly awarded WritersCorps Teaching Fellow. The cost is \$5-\$15 sliding scale.

On Tuesday, April 5 at 8 p.m. Jazz At *Intersection* presents Wayne Wallace Latin Jazz Ensemble, fronted by one of *Intersection's* newest Resident Artists, composer and trombonist Wayne Wallace, affectionately dubbed "The Doctor" by Latin Jazz legend Pete Escovido. Joining him are Murray Low on piano, Michael Spiro on percussion, David Belove on bass, and Paul Van Wageningen on drums. Tickets are \$12-\$15.

Coming up on Saturday, April 14 and running through May 7, *Intersection for the Arts* and Resident Company Erika Shuch Performance Project present the world premiere of *one window*, directed by Erica Shuch and created in collaboration with performers Jennifer Chien (Steamroller), Melanie Elms (Margaret Jenkins Dance Co.), Vong Phrommata (long-time dance with the Joe Good Performance Group), Tommy Shepherd (Felonious), and Danny Wolohan (Campo Santo). *one window* explores elements of human confinement through dance, movement, music and architecture. Working with production designer Sean Riley, Shuch and her dancers build physical and metaphorical walls. Tickets are \$9-\$15 sliding. Shows are at 8 p.m. Thu.-Sat. ▼

Intersection for the Arts is located at 446 Valencia St., between 15th and 16th streets. Call 415-626-3311 or visit www.theintersection.org

Danielle Garavaglia, Donna Rapa-Olsen, and Lila Green dance in Diablo Light Opera Company's *West Side Story* in Walnut Creek. See Friday.



"(Green) Alley (diptych)" by Forrest Williams, part of Passage at Heather Marx Gallery. See Thursday.

Imagining Peace @ Berkeley's Freight & Salvage

Berkeley's famed Freight and Salvage, the top venue for folk music in the Bay Area, hosts an evening of inspirational, ironic, hopeful, humorous poems by artist and peace activist Kaz Tanahashi. A benefit for A World Without Armies: The Costa Rica Initiative (a project of Berkeley-based non-profit Inochi; 510-649-8844). A master Zen brush painter, calligrapher, author, teacher and peace activist, Tanahashi wrote 150 peace poems during 2002 and 2003 and invited friends to set them to music. To date, 50 of his peace poems have been set to music. Tonight's concert features classical choral composer Robert Kyr, Bay Area songwriters Betsy Rose, Judith-Kate Friedman, Karuna Tanahashi, and Bodhi K. Setchko, instrumentalists Edie Hartshorne (koto, flutes, Tibetan bowls), Shira Kammen (violin) and Nicole Milner (piano), and vocalists Eveline Delfino Sales Posch (of Mahala), and Phoebe Anne Sorgen. One night only. Apr. 3 at 8pm. Freight and Salvage, 1111 Addison St. (near San Pablo), Berkeley. Wheelchair accessible. Tix/info: 510-548-1761; www.thefreight.org; www.songwritingworks.org

Laughing Stock's free improv comedy classes @ Gazebo Room, CPMC Davies

Are you living with HIV/AIDS, cancer, hepatitis C, kidney disease or other life-threatening illness? Need some good laughs? Stuck in a rut? Want an excuse to get out? Looking to meet new people (real or imaginary)? Shy, or just want to plain feel better about yourself? Care to laugh with, or amuse others? The come join this unique community service program of the BATS IMPROV'S School of Improvisation, now in its sixth year. Laughing Stock offers a safe and confidential environment for participants to experience laughter, inspiration, friendship & teamwork through affiliative and self-enhancing humor styles, all while learning improvisation basics BATS-style. Note: this is neither stand-up comedy, nor drama-therapy. Saturdays, 2:30-4:30pm, Apr. 2, 9, 16, 23 & 30. Gazebo Room, CPMC's Davies campus (Castro St. btwn Duboce Ave. & 14th St.). Info: 415-474-6776; www.improv.org, or email Jonathan Goldman, Volunteer Director, LaughingStock@improv.org

Swimming Dragon class @ Rhythm & Motion Studio

International Martial Arts Master Liping Julia Zhu, a certified Qigong instructor from China, teaches Taoist Master Yu Anren's Taiji Swimming Dragon Chuan Form II, a unique and graceful form combining Tai Chi, Qigong, and the Chinese dancing arts. 10 sessions: 4/3-4/5; performance 6/10 or 6/12; no class on 5/29. Meets Sundays, 6:00-7:30pm. Pre-reg: \$120; Reg: \$135; Drop-in: \$15. Register in person at R&M Studio, 1133 Mission St., or by calling 415-621-0643.

Mon 4

One Night Only Cabaret @ Club Fugazi

One Night Only Cabaret for 2005 featuring the touring cast of the Tony Award winning show *Evita*, a benefit for The Richmond/Emmet AIDS Foundation and Broadway Cares/Equity Fights AIDS. It's the *Evita* cast's night off and they want to have fun and perform music they love. Joining them will be Grand Diva comedienne Carole Cook as Mistress of Ceremonies. Carole, who starred on Broadway in *42nd Street* and Radio Days also boasts an impressive resume of film roles including *The*

Gigolo, *The Incredible Mr. Limpet* and *Sixteen Candles* among others and was the first woman to follow Carol Channing in *Hello! Dolly!*. Plus the one and only Sharon McNight in a special cameo performance. \$20/rear balcony; \$100/Magnin Box (very limited seating); \$50 front cabaret. Tickets for the dessert party with the cast following the show at the nearby Washington Square Bar & Grill are an additional \$25/person. Doors open 6:30pm; show at 7:30pm. Club Fugazi, home of Beach Blanket Babylon, 678 Green St. (at Columbus). Tix: 415-421-4222.

Tue 5

Sharon McNight @ Empire Plush Room

One of many singers who got her start at the Empire Plush Room, Ms. McNight returns with a tribute to three great stars. In "Betty, Betty and Bette" Sharon pays tribute to the musical comedy star Hutton; the most famous pin-up of her day, Grable; and movie legend Davis. An evening of music and bawdy humor await as one of the great ladies of cabaret takes on three great ladies of the silver screen. McNight has played from LA to Berlin, and this year celebrated her 25th year in cabaret. She has won six SF Cabaret Gold awards and has six solo recordings to her credit, including *Songs To Offend Almost Everyone*. \$25-\$30 plus two-drink minimum. 8pm April 5-23, Empire Plush Room, York Hotel, 940 Sutter Street (between Leavenworth and Hyde). Tix: 415-885-2800; ticketweb.com. Info: www.sharonmcnight.com

Voices of SF @ Main Library

Join other writers and readers of queer lit for *Voices of San Francisco: 17th Annual Lambda Literary Awards* - Northern California finalists' reading and reception. Confirmed participants include Matt Bernstein Sycamore, Katherine V. Forrest, Karin Kallmaker, Marwin K. White, and many more. Book sales and signing sponsored by A Different Light Bookstore. 5:30pm reception; 6pm reading. Main Library, Lower Level, Latino/Hispanic Community Meeting Room, 100 Larkin St. (at Grove). Info: www.suicide-tuesdays.com

Suicide Tuesdays

@ Aunt Charlie's Lounge
Suicide Tuesdays presents an elegantly nasty Underwear Contest hosted by the distinguished and renowned Slut-Princess Brontez as a benefit for "Queeruption 8" in Barcelona. Bring only your hottest, most lavish panties, pasties, bloomers, sagged tighty whities, and other unmentionables to win treats and prizes. This Tuesday also marks the much awaited return of DJ Reaganomixxx in an exclusive, one-night only appearance! Queeruption is a non-commercial, DIY, radical queer gathering for workshops, skillshares, art, fucking, food and politics. \$5 (NOTAFLOP). 9pm at Aunt Charlie's Lounge, 133 Turk @ Taylor. Info: queeruption.org; suicide-tuesdays.com

Wed 6

SF Ballet: Pointe of View @ Main Library

Presentation: "San Francisco Ballet: Pointe of View." Dance scholar/educator Mary Wood and ballet education coordinator, Evelyn Cisneros-Legate, host this lively program highlighting Val Caniparoli's Lamberena. Naomi Gedo Johnson-Washington and Zakariya Sao Diouf, who served as African dance consultants to Mr. Caniparoli, will participate in this lecture demonstration. 6-

7pm. Main Library, Lower Level, Koret Auditorium, 100 Larkin St. (at Grove).

Thu 7

Made in Palestine @ SomArts Cultural Center

Opening reception: *Made in Palestine* showcases a collection of contemporary art by 23 Palestinian artists and refugees, who live in the occupied territories and in the Diaspora. Using oil paintings, works on paper, video, sculpture, textile art, ceramics, and photography, the works on display present individual reflections on the Palestinian contemporary experience and the political situation in Palestine. The majority of the artists reside in Palestine (Ramallah, Jerusalem, Gaza, Nazareth and Betunia) and a few are dispersed across Middle Eastern countries (Syria, Jordan and Lebanon) and the U.S. Artists include Zuhdi Al-Adawi, Tyseer Barakat, Rana Bishara, Rajie Cook, Mervat Essa, Ashraf Fawakhry, Samia Halaby, John Halaka, Rula Halawani, Mustafa Al Hallaj, Jawad Ibrahim, Noel Jabbour, Emily Jacir, Suleiman Mansour, Abdul Hay Mussalam, Abdel Rahman Al Muzayen, Muhammad Rakouie, Mohammad Abu Sali, Nida Sinok, rotVera Tamari, Mary Tuma, Adnan Yahya and Hani Zurob. Free admission. Reception: Thu., April 7, 5:30-8:30pm. Show runs Thu., April 7-Thu., April 21 at SomArts Cultural Center, 934 Brannan St. (between 8th and 9th Sts).

Daphne Gottlieb, Horehound Stillpoint @ New College

Modern Times Bookstore presents Daphne Gottlieb, Horehound Stillpoint and Shailla Patel reading from *Bullets and Butterflies*, featuring luscious, vibrant and smacked new poetry focused on sexuality, gender, class, race, religion and politics. 7:30pm. New College of California, 777 Valencia St. Info: 415-282-9246; moderntimesbookstore.com

Forrest Williams: Passage @ Heather Marx Gallery

Opening reception: Heather Marx Gallery showcases New York artist Forrest Williams' second solo exhibition, *Passage*, with life-size oil on canvas and small oil on panel figure paintings. In a series of small *Bridge* diptychs, two men reach out for each other in tentative handshake poses — their actual contact interrupted only by the tiny space between the panels — suggesting the subtle yet profoundly awkward separations in our relationships. Williams received his MFA from The New York Academy of Art in 1994. Free. Reception Thu., Apr. 7, 5:30-7:30pm. 77 Geary St., 2nd Floor. Info: 415-627-9111; www.heathermarx-gallery.com

WANNA SUBMIT?

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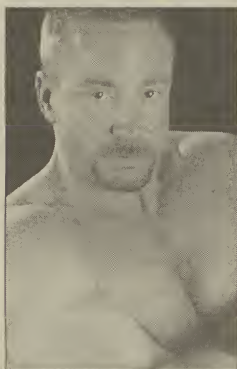
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Leather at the heart of America

Mr. Midwest Leather debuts in Iowa

by Mister Marcus

Some among you have opined that there are too many leather title contests. Some readers agree, some disagree, but what good is a community without diverse opinions, thoughts, and ideas? Despite these misgivings, the contests continue, and it seems every time you turn around, another new title contest is added. Sure enough, the newest kid on the block is the Mr. Midwest Leather 2005 contest taking place in the heart of America: Dubuque, Iowa.



Kurt Pierce, formerly Mr. Long Beach (CA) Leather, is the driving force/co-producer of the Mr. Midwest Leather 2005 contest at the One Flite Up bar in Dubuque, Iowa, the weekend of April 8-10.

For reasons not quite clear to me, Kurt Pierce, a formidable leatherman who was Mr. Long Beach Leather a few years back, has moved to live in the Dubuque area. Noting that there was little representation of that part of the country leather-wise, he managed to enlist the support of the One Flite Up bar in Dubuque to pro-



Meet the 2006 Bare Chest Calendar preliminary winners, from left: Allen Soewart, Larry Horowitz and James Girard. They advance to compete in the "finals" in late April.

duce/sponsor the Mr. Midwest Leather 2005 title. The winner will advance to compete at IML 2005.

The contest is open to leathermen from Iowa, Illinois, Missouri, Wisconsin, Minnesota, Ohio, Indiana and Michigan.

Those wishing to enter can get details by surfing to www.OneFliteUp.org.

IML 2003 John Pen-dal will fly in from London to be the Master of Ceremonies. The partial list of judges includes Head Judge Philip Dietch (St. Louis activist), IML 2000 1st runner-up Scott Bloom (Los Angeles), Mark Bozif (Mr. Missouri Leather 2003), International Community Bootblack 2004 Spencer Jasper, and American Leatherman 2000 Dean Ogren, to name a few. I'll help judge this contest so you'll be the first to know the results here.

The Meet & Greet takes place

on Friday, April 8 with a \$5 cover charge and a \$5 cover charge for the contest on Saturday night, April 9 beginning at 2200. A leather vendor mart will be open both nights.

If you want to be a contestant, Email to Kurt Pierce at Kurt@onefliteup.org or call (563) 582-8357 between 1900 and 0100 (Central Time). The winner will win the right to compete at IML 2005 in Chicago, receive \$500 cash prize, a leather title vest and sash, and four nights accommodations at the host hotel in Chicago.

A grateful BCEF

Thanks to all who supported the effort, Mama's Breast Cancer Emergency Fund (BCEF) held Saturday, March 12. ARC netted close to \$10,000, and Mama ex-

next page ►

EVENTURES IN LEATHER

Thursday, March 31

Another round in the Bare Chest Calendar series tonight at the Powerhouse around 2200. All the spaces are nearly filled so get in gear and compete!

Weekend, April 1-3

Sash Bash in Portland when current titleholders will gather for fun & games, Erotica show, play parties, meals. Go to: www.blackoutleather.org/sashbash.htm.

Mr. Sin City Leather choosing Leather boy and Bootblack at "SmokeOut". Info: hometown.aol.com/lasvegassmokeout.index.htm.

Friday, April 1

Tickets go on sale today for 2005 Leather/Levi weekend, the award winning gathering at Saratoga Springs for newbies/curious about the leather/bdsm lifestyle in a "safe" environment with lots of activities. Check out: www.leatherlevi.org.

Boot Night for wearers and lovers of wearers moves to Eagle Tavern starting tonight and monthly. Wear your boots and "fraternize", from 2100 to closing! Bootblack "Will" on hand for spruce up your footwear.

Los Angeles Boys of Leather and the Sisters of P.I., present "Topsy-Turvy" when Sisters become boys and boys become Sisters. At the Gauntlet II at 2100.

Thursday, April 7

Another round in the Bare Chest Calendar search

for "chests that matter" at the Powerhouse around 2100. After this one, it's the finals!

At the Edge Bar, another Big Basket Contest for the biggest bulge in the Disastro. Check it out!

Sunday, April 10

Inter-Club Fund annual Bike Blessing in the Eagle Tavern Patio at 12:30; go on a short ride at 1300, followed by a \$8 beer/soda bust at the Eagle. All are welcome to witness this ceremony and ride and drink later.

Weekend, April 8-10

Mr. Midwest Leather 2005 Contest at the One Flite Up bar in Dubuque, Iowa (that's right, IOWA!). See above for details

Leather Leadership Conference Number 9 takes place in Phoenix, Arizona this weekend.

Saturday, April 16

Some 22 Sex Awards will be given out after the voting for the best sexual attributes, organized by the Golden Gate Guards tonight at the Eagle Tavern around 2000. MCs are Lenny Broberg and Donna Sachet with no holds barred. Always a howl.

Weekend, April 15-17

American Brotherhood Weekend in the Washington, D.C. Metro Area (well, OK, in Arlington, VA). California leather people will be competing. More details next week.

PORN

Greek active

Bounteous Bel Ami beauties

by John F. Karr

There never was a studio more aptly named than Bel Ami. In all of porn, its boys are indeed the most *beau* (which becomes *bel* when used before a vowel; didn't expect a French lesson, did you?). I came to the company late, I don't know why, but perhaps I thought it just too vanilla. Well, I'm here to tell you that pretty boys, true love, stylish filmmaking and actual wit are not too vanilla for me, and have made me lap hungrily at each new Bel Ami confection.

The Prague-based company is headed by George Duroy, who was born Lanning Janoson. He took both the company name and his *nom de porn* from de Maupassant's novel

Bel-Ami, which reveals in the beauty and sensuality of *La Belle Époque* while probing the morality of its narrator, Georges Duroy, nicknamed Bel Ami by his admirers. From what I hear, our George lives among a cadre of young admirers, a benevolent counselor at boy's camp. So the lads — who are among the most beautiful young men on the planet, with the faces and bodies of international cover-boys, and hung heavy with the cocks of the gods, all of them uncut — these boys respond heartily to Duroy. Their acting is so natural you won't believe the movies are scripted. And these shining lads are so happy in their sexplay that it's consistently spontaneous, a rare quality indeed. Besides splendid videography and editing, Duroy's movies have coherent structure, and are suffused with light and air. His boys can crown all this, as they do most especially throughout *Greek Holiday*, with sex that is a celebration of those halcyon days of youth, when making out meant making love. As Cole Porter sorta said, "You give it to me, and I'll give it to you—true love, true love."

The high-spirited *Greek Holiday* is a two-part movie, four hours in length, and has just won a GayVN award as Best Foreign Release. For my money, it's the Best Release, period. It stars the absolutely irresistible and happily versatile Tim Hamilton, a Lolito if ever there was one, with sun-bleached hair, high rump, and neatly chiseled cock. He's an endearing actor, as is clownish/cute Tommy Hansen, who plays his boyfriend. They're trolling through Greece, merrily picking up boys wherever they go. Tossing sparkling repartee about as if

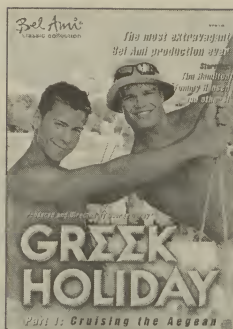
they were Nick and Nora in a sexy *Thin Man*, they trick out on each other, kiss and tell, take their conquests along, and seduce the handsome co-captains of a luxury

yacht to get passage to Mykonos,

where everybody gambols in the nude in a cove of mythic blue waters, white sands and towering cliffs above.

The movie's various side trips encompass a seaman picking up a sailor, and stray boys on the beach in tightly revealing Speedos reveling without them on at all back in their hotel room. Finally, in the movie's incendiary climax, our heroes reaffirm their love by making it with each other. Although they've been superb sexualists in their other pairings, they exceed all expectations when together. It's *LoveLust*, this intensely exuberant, youthful horniness, and it's capped with the movie's only oral cum shots—make that two oral cum shots — as the lovers are united and anointed by guzzling the holy of holies.

Greek Holiday has extensive scenes of sightseeing and naked frolicking that are entirely engaging. Another rarity in porn. Still, if Duroy was even sharper, he'd bestow on his films the technology pioneered by Chris Ward for several Raging Stallion movies, so that after you've enjoyed the extra-



neous material once or twice, you could click on a sex-only version of the film. This should actually be an industry-wide standard, but pornmakers just aren't that clever.



Got wood

Duroy's latest movie is *Enchanted Forest*, which trades off tourism and excessive high spirits for a more traditional, less gaga but no less fulfilling sex romp. This is an all-sex movie, *sans* plot, with idealized boys in idealized locations of sylvan glade and wooded grove, while in the background, birds twitter and river gurgles. Its boys are impressive as ever, perhaps more so in one or two instances of extreme girth of cock, and it, too, has a single scene of oral cum shots.

For all of you who, like myself, love tit-clamps and dildos, fallen angels and fierce sportfucking, I say, don't deny yourselves the unfettered pleasures of Bel Ami. And, oh, one last thing about these movies. Despite their great passion, the boys don't stay hard while being fucked. Much as I like hard-ons, I have to ask you — isn't a Viagra boner a reasonable trade-off for true Bel Ami passion? www.buybelami.com ▼



Karnal Knowledge

Mister Marcus

◀ previous page

tends her sincere thanks to all the volunteers, entertainers, sponsors and those of YOU who bought tickets! Bravo!

Dildeaux Awards nominees

Warren Williams, prez of the Golden Gate Guards, issued the list of nominees for the world's only sex awards — the Golden Dildeaux Awards — to be presented at the Eagle Tavern on Saturday, April 16. Expect some surprises, indeed! Voting, at \$1 per ballot, is in now progress in at least nine locations, and you are encouraged to vote early and often! It's all to benefit the AIDS Emergency Fund. Lenny Broberg and Donna Sachet will emcee, and you know what that means! Nominees can be found at www.gg-guards.com.

Leather/Levi Weekend

Vick Germany is the publicity chair for 2005 Leather/Levi Weekend, happening August 11-14 up at Saratoga Springs, and she wants you to know the tickets go on sale on April 1st. This award-

winning weekend is geared ostensibly for those who are curious about the leather/bdsm lifestyle and want to learn in a "safe" environment. The weekend fee (special price for first-timers) includes all meals, open bar, camp sites, workshops and demos, motorcycle skill events, erotic massage workshop, leather sex & spirituality workshop, country western dance, two dungeons and two play spaces. For info on costs and other details, surf to www.leather-relevi.org.

Leather contingent/parade

The leather pride contingent in our Pride Parade in June is meeting regularly to plan for what is hoped to be the biggest contingent again this year. Nominees for the male and female Grand Marshals are in and include Andre English, Dirk Burns, Vick Germany, Jennifer Brooks, Peter Fiske, Mark Paladini, Mark Welsh, "Rocket", Skeeter Barker and Tom Rodgers. Stay tuned.

Hope you all had a wonderful Easter Weekend. The events coming your way are numerous and it's Spring already so gear up and beware of those "bearing false witness." ▼

Fearless Tales

◀ page 31

voices, this is a very painless 11 minutes of *Dick Tracy*-style fun. (Victoria, 4/2, Noon)

The Curse of El Charro Despite a quota-busting crop of tired lines in the first 10 minutes, this Rich Ragsdale-directed world premiere feature promises some cheap thrills, with a loud soundtrack to fill in the lulls in the action or logic. Four sassy-talking college girls set off on a road trip with the object of getting a timid friend, Maria, to forget her sister's recent suicide. The injunction that she will have a good time if it kills her, along with her priest/shrink's assurance that "God reveals his plan in his own good time," let us know what to expect: loose chicks with filthy mouths and a life expectancy of well under 90 minutes. The road ahead features a cast of blade-wielding demons played by a veteran horror cast including Andrew "Leatherface" Bryniarski. (Victoria, 4/3, 7:30 p.m.) ▼

www.fearlesstales.com

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photo © David Morgan

Groovin' & movin' in SoMa

The End Up is still a place to round out your night and morning

by Mike Sher
and Mark des Jardins

After the bars, after the concerts, even after the baths, it's where people always end up. That's the story behind the name of the End Up, 401 Sixth Street at Harrison, one of South of Market's most popular dance and hang-out spots.

Alison Page, one of the managers, tells us that the End Up is 32 years old, having started in 1973. There's always been something at this location — upstairs, now vacant, used to be the Harrison House, a hostel for wayward sailors and friends.

The modern End Up is basically the story of a family named Hanken. Al and Carl's parents operated Hanken's, a coffee shop in the Marines Memorial Building on Sutter. Al and Carl started the End Up, but in the late '80s, Al passed away, and Carl carried on.

The story turns murky. Doug Whitmore, who inherited Al's share, allegedly had some bad habits, including using the place for pocket money, as Alison puts it. Eventually, Carl had to go to court to get things straightened out, and he won.

Matters didn't enter there. Whitmore came after Carl at his house in Kentfield, and as Carl reached for the weapon to try to disarm him, the gun went off, grazing his arm. Whitmore fled, and after a standoff with police,

killed himself. Carl carried on, with a few years' help.

"This is why," recalls Mike of this column, "when I interviewed Carl for another project several years ago, his arm was in a sling. I might mention that Carl looks like a sweet grandfather type, and you'd never guess he operates a dance club!"

The club is spacious and inviting. There are two bars, a fireplace and pool table in back. There's a large outdoor area, smoking permitted, and people who aren't on the floor might relax out here with a smoke. A big awning can be rolled out for shelter from the rain, and there are heaters to keep you toasty.

Best-known event at the End Up is the Sunday tea dance. It starts at 6 a.m. and churns its way through to 4 a.m. Monday. There are always DJs, and as of presstime, a \$2 beer special from 12 to 8 p.m.

The club runs the tea dance itself, but other events are run by outside contractors, the norm in the club world. The most notable is David Peterson, who runs Fag Fridays. There are always DJs, and sometimes David invites singers who'll perform to a back-up track.

There are two holiday traditions: the amazing "Grace" party, the Wednesday before Thanksgiving, and the New Year's Marathon. The club opens at 8 p.m. on New Year's Eve, and stays open for 24 hours. It's complete with champagne and balloons.



Saturday morning around 7 a.m., after another Fag Friday, and the End Up is still full of movement and life.

There's reggae two nights a month, a successor to the End Up's Club Dread, run by Kerstin Haavimb. Newest attraction is Juanita More's "Club Scene," with DJs and Juanita herself, a model of drag chic. It starts at 10:00 p.m. Saturdays, and is just \$7 at the door. Alison tells us it's becoming a very popular event.

Sitting in the office, we're impressed by the certificates of appreciation from the Police Activi-

ties League and other good causes for donations from the Club. Alison tells us that the 21 rule for admissions is strictly enforced, and IDs are required from everyone — even Mike, who hasn't seen 21 in a while! Unlike other more controversial places, only one ID is requested, never more. We also like the five Citysearch awards to the End Up, including best gay and lesbian bar. Check the bar out on line at

www.theendup.com. The rainbow of people thronging through the door to the floor shows that this place is really a neat place to end up and dance! ▼

End Up, 401 Sixth St., SF.
(415) 646-0999. Open 10:30 p.m.-4:30 a.m. Thu.; 10 p.m. Fri.-Noon Sat.; 10 p.m. Sat.-4 a.m. Sun.; and 6 a.m. Sun.-4 a.m. Mon.

Sporting Life

Arts cover

A 49er helmet presented upon his retirement to Lindsey McLean, 66, the team's openly gay head athletic trainer, has an inscription reading, "You are not a douche bag."

Regional championship and pride-event trophies conjure up the gay cheerleading squad Cheer S.F.

Photos of Triangle Taekwon Do club workouts, Alan Wood's nun chukkas, a strikingly displayed rainbow of karate belts, grizzly-bear silk-screened singlets of Golden Gate Wrestling (an exhibit financial sponsor), and intricate yin-yang lapel pins represent the LGBT martial arts community.

Boxing trophies and weathered Everlast gloves speak to the 1982 Games I event, never formally sanctioned due to HIVphobia.

The Gay and Lesbian Tennis Federation display includes rainbow sweatbands, a commemorative cut-crystal coffee cup, a paperweight, and clippings and programs produced since its 1980 founding.

Figure-skater Alan Lessik's flamboyant rainbow-skating uniform and an SF Earthquakes hockey puck exemplify winter sports.

A "swimadelic" tie-die T-shirt, stamped bronze pendants, swim cap, record books and newsletters



Gay baseball player Glenn Burke of the Oakland A's in 1978, on a card from the curator's personal collection.

Gay softball history speaks from signed balls and programs, images by photographer Paul Fusco, a papier-mâché softball documenting the gay league's victory over SFPD Central Station, and coach Jack "Irene" McGowan's personal snapshots. A black-and-white photo shows ebullient Twin Peaks players holding a scoreboard reading "Gays 9, Police 4."

When the Midnight Sun team stripped naked in victory and ran bases, Park and Rec agreed to allow gays public field use only while fully clothed. That the city will name refurbished Eureka Valley Rec Center for rugby player and 9-11 hero Mark Bingham (memorialized here by a football in-

scribed to him) provides justice to the mid-'80s anti-gay Collingwood Park facilities manager who requested teams pay extra in case of gay-bashings.

"We'll have a rich array of hot men in tight pants," promises Provenzano.

First run

A 1974 lavender-pansy, silkscreened gay jogging club T-shirt embodies the movement

which evolved into the multi-continent Frontrunners club. Racing numbers, a cheetah-patterned running jersey and medals awarded to New Hampshire native Reggie Snowden, SF Track and Field Club Co-Founder Rick Thoman, and six-time Games participant and coach Carmen Morrison represent local LGBT sprinters.

A faux bronze plaster bust of Gay "Olympics" founder, infectious-disease clinic chief Dr. Tom Waddell (1937-87) and his 1968 Mexico City Olympics decathlon discus remind viewers of the homophobic US Olympic Committee lawsuit, fought to the Supreme Court, a lien on Waddell's Albion St. house hanging in the balance. Games II '86 medals show a gap where volunteers erased the word "Olympic."

Australian flag-designed medals and special rail- and ferry-passes mark the Sydney Games 2002. Smooth tulip and triangle-themed Amsterdam Games V lead

medals are the heaviest. "People had Band-aids on their foreheads from bending over and getting wacked," says Provenzano. He's a high school track athlete, Ohio State University modern dancer, and SFSU creative-writing master's grad who started wrestling upon moving here in '92 and has produced his syndicated sports column since '96.

Rick Gerharter's photo of physique competitor Faith Sloan is blown-up to human size. Fine art prints by LA-based lenser Tom Bianchi, photojournalist Cliff Baker, '50s-vintage cops-and-soldiers beefcake photographer Dave Martin, *Playgirl* photographer Greg Weiner, transgender body-builder Loren Cameron, and a Bulldog Baths-lighted "lockers" sign document the phenomenon of Universal weights at Club Baths and gyms with wet areas to prance around, in an athletic-erotic merging, in the exhibit's room called Locker Room. ▼

Sporty events to come

Sporting Life: GLBT Athletics and Cultural Change from the 1960s to Today runs April 2-December 31 at the LGBT Historical Society, 657 Mission St., SF. Exhibit hours are Tues.-Sat., 1-5 p.m. Adults, \$4; students and low income, \$2. Info: 777-5455.

In coming months, BAR film writer David Lambie will conduct full-length oral-history interviews with local athletes who helped found the LGBT sports movement.

During league receptions, a large-screen TV will air rare-video sports coverage to counter what guest curator Provenzano calls the media's "distilled, MTVified version."

On April 2, artist Rob Anders will auction off his original Greek Olympics-style poster commissioned for Gay Games I. Sold for \$10 in 1982, it now fetches up to \$600.

THEATRE

Dan Stevens (Orlando) and James Crossley (Charles) in *As You Like It*.

Sir Peter Hall

◀ Arts cover

Times critic Ben Brantley wrote of Ms. Hall.

"It's an enormous risk," Hall said of casting a family member, "because people don't tolerate you unless you bring it off." But he was sure enough of her talents to undertake *As You Like It* for the first time as a director.

"When I was running the Royal Shakespeare Company, we did a production of *As You Like It* with Vanessa Redgrave, and she was extraordinary, and ever after I've never seen anybody that I thought was it for Rosalind until Rebecca Hall came into my view." A year before *As You Like It*, Hall directed his daughter in a successful West End production of Shaw's *Mrs. Warren's Profession*.

Actually, Hall first directed Rebecca when she was just 8 in a BBC miniseries. "She wasn't a child actor," he said. "She was an actor. Many child actors can imitate what they're told to do, and they remain sort of dead somewhere, but she was extraordinarily vibrant and alive. From then on, she never wanted to be anything but an actress."

As Rosalind, Ms. Hall is disguised as a boy through much of the play. Escaping from possible death at the hands of her uncle, the Duke, she flees to the Forest of Arden, where she encounters her beloved Orlando. In disguise, and having a bit of fun, Rosalind provides the besotted Orlando with pointers on how to woo a girl.

"There's a side of Orlando who's deeply attracted to her as a young boy, and there is a very erotic scene where he nearly kisses her — kisses him — and the company was telling me that at a recent matinee for teenagers in Los Angeles, the *frisson* in the house when Orlando nearly kissed the boy was absolutely extraordinary."

Hall isn't much for high concepts (setting *Macbeth* in Nazi Germany, for example), though this production does costume the characters in mid-20th century garb. "I'm very keen on making Shakespeare as clear as possible, and you do that by speaking it properly and thinking it properly, and observing his rhythms and his shape and his form. I think there's a danger in Shakespeare to try to be real, whatever that means, and in the interest of being real, they chop it up and put in lots of ums and ahhs and extra pauses, and that does the opposite of making it real."

Home life

It was evening in London as Hall chatted by phone, and sounds of scales being practiced on a piano could be heard along with an occasional barking dog.

The phone line had been busy at the scheduled time of the interview, but Hall had an explanation: "I have the nasty feeling it was my daughter who was online."

That would be daughter Emma, the youngest of Hall's six children whom he fathered in four marriages beginning with actress Leslie Caron, and including opera star Maria Ewing, who is Rebecca's mother. Hall has been married to Nicky Frei since 1990.

In his own autobiography and published diaries, Hall openly talked about the suicidal depressions that overtook him when he was at his most powerful, during the years creating and running the Royal Shakespeare Company and then heading the National Theater as it moved into its South Bank complex.

"It's been in the past for the last 15 or 16 years," he said of the depressions, "largely because I have a very happy marriage, thank God. Getting older hasn't gotten me to slow down, but maybe calm down a bit."

Hall is on good terms with his children, four of whom are working in the theater. Rebecca says he's taken on "a 'Big Daddy' sort of attitude to it." But his family situation bears little resemblance to his own childhood growing up an only child in a poor rural setting.

From age 8 on, he has said, everything he did created a widening wedge between him and his parents. "That was because my parents were very simple people," he explained. "My interests and obsessions were not what interested them, though they tried. There was a time in Britain when working-class kids could claw their way up by winning scholarships to the best universities and in a sense become somebody else. And that did happen to me, obviously."

Hall began his theater career in 1953, a time when the British government was generously supporting the development of theater. "I've just been very lucky to have had much of my career at a time when things were good. It's been much more difficult since Margaret Thatcher, who tried to stop all the subsidies. I think her effect was really dreadful."

He is also part of a generation of theater artists who seemed to thrive in a larger-than-life world of huge new theaters being established, fiery feuds that made headlines, and enormous risk-taking. Hall must have been something of a theatrical swashbuckler. He laughed at the description. "Well, it was certainly that. It has been an obsessional, extraordinary life." ▼

As You Like It will run April 5-May 1 at the Curran Theatre. Tickets are \$40-\$72. Call 512-7770 or go to bestofbroadway-sf.com.

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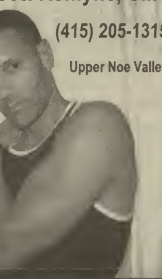
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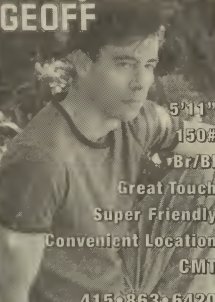
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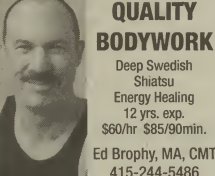


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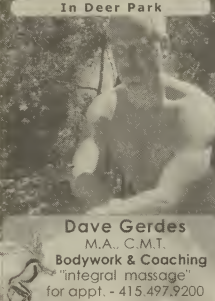


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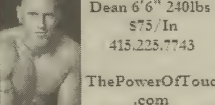
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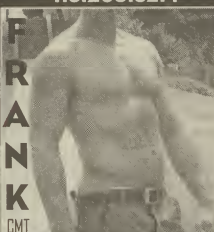
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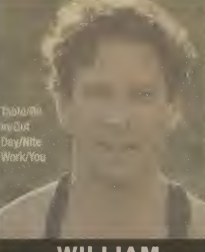
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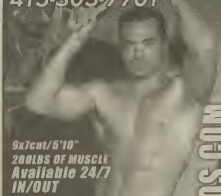
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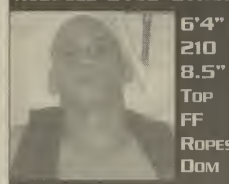
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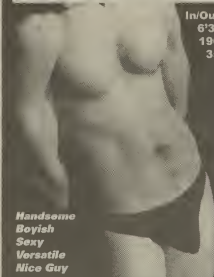
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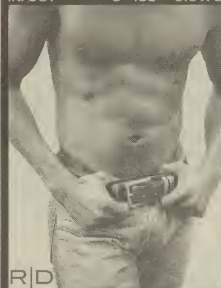
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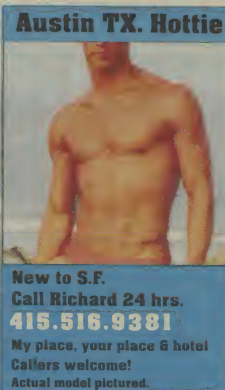
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DARIO 24/7 (202) 276-3617

28 Y.O. 5'11" THICK & CUT
PLANNED CORTISOLIC - PLAY LONG
In San Francisco
FROM MIAMI



NICK BENTON.COM

5'11" 180lbs - 44" C - 31" W
Smooth - Tan - Solo Flex Body
V-BACK - WASHBOARD ASS
MASCULINE - STRAIGHT ACTING
AND LOTS OF FUN!
NICK 305.975.7618

When only the BEST will do!

Jake Walker

#1 Rated Escort in S.F.

- 30 y.o., 6ft., 170#
- 8" cut, thick
- Italian/French background
- Hot & MASCULINE
- Sexy Blue eyes
- Exceptional good looks
- ZERO Attitude!!
- Very DISCREET & Professional

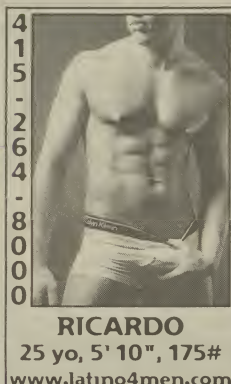
IN/OUT

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LATINO
muscular
x-fine
genuinely
handsome
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RICARDO
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BDSM
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5'8" • 150
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Playroom
Beginners
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Intense • Experienced • Safe
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ASIAN TOP
\$80/\$100 * JIM 269-5707

Domination BD CBT TT SM FF ...
RYKER LEATHER TOP
Muscular Built Handsome 6' 180#
Playroom Toys 596-2737

FIREFIGHTER
6'1", 175#, VGL stud, 32 yo, mus-
cled. Call Jeff at 1-888-699-2325

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MUSCLE S&M TOP
Farmer, 6', 32 yo, well hung. Call
Brad @ 415-596-4184 SF calls only.

Hot Yng Ath Blk 9"
Out Only. Tevin • 415-724-2704

COWBOY TOP
6-1, 177#, vgl, Muscled.
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New In Town 30yrs Old Stud Thick &
Uncut 10 1/2 Inches.
Richard (415) 518-8858

HARD TOP
Experienced Top, Well Endowed
Will Make You Happy 207-6486

Butch Hunk, 32, 5'8" 155# 7.5ct
HELLA FINE VERS STUD
Make U Shoot Hard! 415-640-4045

SOUTH BAY LATIN
36yr 6' 165# Masculine 100%
Versatile 8x5 Uncut Well Built
Nice Bud, Tattoo, Goatee, Will Travel
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SF Musclebear Big Built & Hung
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HOT BLK COLLEGE BOY
21 5'11 145 Smooth
Ryan 415-713-7098

Handsome Hung Latin Top
5'8"
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Masculine
Shaved Head
No Attitude
Sensual
Discreet
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AFFECTIONATE, PASSIONATE,
FRIENDLY, CLEAN, KISSABLE
26, Bio/Blu, Slim, Smooth, Bottom!
No STD's, No Drugs, No Attitude!
\$120 + Cab. Out Only. 415-871-4228
LET'S HAVE SOME FUN! • SEAN •

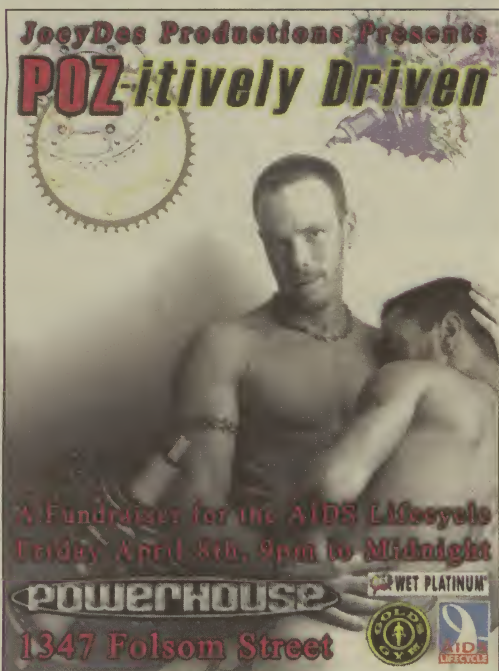
LET'S PARTY 9"
(415) 775-4771, 24 Hours.

6'2"/160Lbs/Hung 7/Nice Guy/Hot
BIKER TOP
415-596-0734 • SHAWN •
HORNY 21 YO WM
HOT COLLEGE STUD
\$120/Hr. Outcalls Only

6'3" 250#, Furry Muscle
BIKER TOP
415-596-6235 • DaddyBruno.com

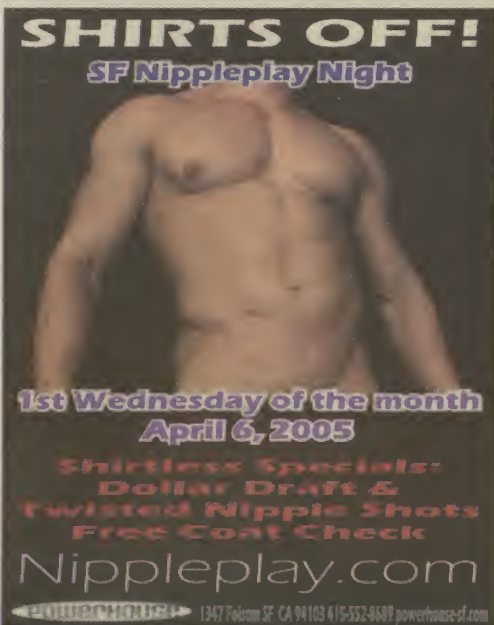
SEXY MAN-BOY!
Smooth, Athletic Top
PICTURE AVAILABLE
OUT CALL IVAN (415) 756-7714

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A Fundraiser for the AIDS Lifecycle
Friday April 8th, 9pm to Midnight
POWERHOUSE
1347 Folsom Street
WET PLATINUM
GOLDEN GUY
AIDS LIFECYCLE

SHIRTS OFF!
SF Nippleplay Night



1st Wednesday of the month
April 6, 2005
Shirtless Specials:
Dollar Draft &
Twisted Nipple Shots
Free Coat Check
Nippleplay.com
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Tired of seeing things in black and white? So are we!
Now you can have your ad in full sassy

COLOR, that's right, **COLOR!**

BAY AREA REPORTER



Elsa Darling, Guess what? The 'Personals'
section in the B.A.R. are now in color!
Isn't that just the most!



Oh, David, that's fabulous.
But, um, dear...why are you reading
the personals in the B.A.R.???

Contact David or Elsa for
rates and info.
Phone: 415.861.5019
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Free!
code: 1010

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Find Your Number
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FREE TRIAL
CODE: 2160
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1.800.505.2323 (\$1.99/min) 18+

interactive male

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Experienced, Safe
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Admires Your Workout Body And
Your Big Cock. Ralph 621-9055

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SF/EAST BAY BLACK
Needed ASAP Must Be Hung Huge,
Hard & Horny. Your Slave Is Ready.
Send Photo + Phone To: J Johnson
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Calling All Single Men!

Join the nation's most exclusive
matchmaking agency and meet quality
relationship minded men who want to
meet you! Visit us online today.
Free memberships to exceptional men
ages 21-35.

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2ND FRI. EACH MONTH
PRIVATE SESSIONS ALSO AVAILABLE
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MUSIC LOVER SEEKS SAME!

GWM, professional, 54, HIV-, brn
hair & eyes, 5'11" av build, Loves the
symphony, singing and Sunday New
York Times. ISO fellow music afi-
cionado in his 30's or 40's, HIV-, at-
tractive, upbeat attitude & playful
wit! San Jose or San Francisco Bay
Areas preferred.

Visit http://gaymillionairesclub.com
client ad 2738 (FREE)

**BAR TALK**

1.900.226.7036 Only \$1.99 per minute to respond to ads!

Don't want to use the #900 line? Use BLOCK OF TIME™ You can purchase time on our system by calling 1-800-321-6845 and requesting a 10, 20, 30, or 60 minute Block of Time™ with discounts of up to 20%. The cost is \$1.99 per minute and you may use your Visa, MasterCard, Discover, or American Express card. You will be able to respond, browse, and retrieve messages by using your Block of Time™ account from any touch-tone phone! Available only on touch-tone telephones. You must be at least 18 years old to call.

PARTING GLANCES

Fetish Ball - 3/12 - James
It was your birthday. Let's finish what we started!
- Marc
☎ 71512

SEEKING RELATIONSHIP

Best Buds
Masculine Italian topman ISO another masculine
buddy to "hang" with. Drinks, dinner, movies,
flea mkts, travel (vacations) etc. Look, age, top
or bottom not important.
☎ 71518

Handsome & Healthy Pos Man Seeks Same
GWM 43 - 165lbs - nice body good looks seeking
healthy HIV+ GWM/GLM - no smokers or heavy
drinkers - pot ok.
☎ 71514

Seek Older Bear Or Slim Man
BM 46yo 185lbs 5'10" big tits, smooth ass, needs
a hard tool and mouth. Love when you show mus-
cle. 38 or older. ☎ 71506

SEEKING ADVENTURE

I Need Someone Bad!
Are you bad? Happy, healthy, horny senior
(70yo) GW masculin top (not versatile) needs BI/G
W Masculine submissive with a nice ass small to
x-large ok (size doesn't matter here). over 40
please. ☎ 71520

Horny Old Men
I'm looking for much older men over 60 who enjoy
a lot of slow, sensual oral pleasure. I'm a 48yo
WM, 6', 165lbs dark hair. Husky/heavset,
bearded, non-sym types a plus. ☎ 71515

Rim Service Wanted
WM, horny, mid-40's, hairy, shaved head, 6',
160, lean-athletic, needs my clean hairy asshole
sucked, massaged and ? All HIV+ Age/Race O.K.
☎ 71516

Bottom HIV+ ISO Hot Top Man
Shoulder length brown hair, 6'1", 179, ISO Br,
Br Top who can take control while we reach a
level of pleasure and search for more. A buddy
only/hot sex a must.
☎ 71509

Can Old Dogs Learn New Tricks?
Masculine WM life-long pussy eater seeking over
65 senior to train me to be your on-call oral plea-
sure provider.
☎ 71508

FETISHES

Seeking Boy To Sit On My Butt
Looking for boy, especially 18-26, to wrestle
clothed and nude and to sit on my butt a lot and I
will worship you. Me 40s 6' 200lbs.
☎ 71517

PO2 Ass Freak
40, 5'8", 190 lbk Freak rim ass long session while
watching videos. Into toys, fisting and role play.
Seeking weekend playmates.
☎ 71513

Rimmer Looking For Tops
Asian 40ish btm looking for tops 40-55 for nasty
hot fun, early morning or afternoon. Needs to ser-
vice a top man orally front & back, body worship,
role play, and plowing my ass too. Herbs & aroma
ok. Any race.
☎ 71510

Looking For Serious Nipple Workout Buddy
50yr old, stocky 220# serious nip pig w huge
erect nips. Brn, brn, salt & pepper moustache.
Into studs w huge nips, muscles & pointed cowboy
boots! ISO dominant, muscular nip workout boudy
for serious nip workout sessions! Smoker a +
☎ 71511

Oral Sex Coach For Your Ladies
They learn watching me deep-throat our meat/lick
sweat off balls/eat ass/gulp piss; your moans cue
action for them!
☎ 71507

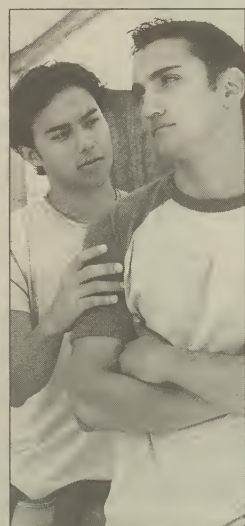
Married Straight Into Whipping
Do you have dungeon and desire to punish bad
boys? I need a good whipping. I have whips for
you to use on my bare back, ass, legs
☎ 71505

COUPLES

Gay Older Male Wants To Be Massaged
Single Male Ling for a couple to massage me
naked inside my apartment
☎ 71519

OTHERS

Full Body Massage Wanted
by attractive, in-shape, smooth experienced or li-
censed Asian male on a regular basis. I enjoy hav-
ing every part of my nude body massaged includ-
ing my chest, back, legs, feet, buttocks, etc. Flexi-
ble times, incl. mornings, afternoons, weekdays.
No pay only.
☎ 71521



BAR TALK

PERSONALS ARE FREE!

CATEGORY

- Parting Glances ☐
Seeking Relationship ☐
Seeking Adventure ☐
Lesbian ☐
Fetishes ☐
Couples ☐
Others ☐

Headline, 30 characters maximum

Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BAR Talk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103

You must use this form to submit ads. Deadline for ads is **TUESDAY at 5 PM**, for the following week's issue. New ads run for three consecutive weeks. You will be notified by mail with information on how to leave and retrieve messages from your mailbox ad. Print clearly. No ads will be accepted without valid address, telephone number and legible text. The Bay Area Reporter reserves the right to edit ads. One ad per customer per week.

Name _____ Daytime Telephone _____
Address _____ Evening Telephone _____
City _____ State _____ Zip _____

PERSONALS

PEOPLE

XXX WEB

WANTED!

BAY AREA MEN

- Live Talk
 - Meet Ads
 - Voice Mail
- 24 Hours
\$2.00
976-7500

Free
(415) 981-8123

ADULT JOBS OFFERED**OLDER MEN WANTED**

4 XXX videos and modeling. Only 55+ men. Good pay call mark 626-473-2765 or modelssf@older4me.com

E14

FACTORY VIDEO

You - Hot, 18-35, in shape. Like sex & showing off+ Making \$\$\$. Call now for an interview. Also looking for bears. Call us at 415-777-9070. www.factoryvideos.com

E13

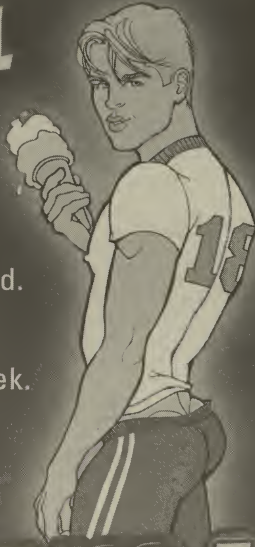
XXX WEB

WANT TO GET OFF?
WWW.MECCAMEN.COM
WWW.XCOMEDIA.COM

E24

REAL

All ads have photos and are pre-screened. Live help available 7 days a week.

**HUGE**

Over 300,000 members and five languages worldwide.

**m4m-usa.com****LOCAL**

At least 5,500 men online at all times!

**now**

Available in 58 cities. Find men wherever you are!

**BAY AREA REPORTER****PERSONALS ORDER FORM**

Indicate
Type Style
Here ▼

X-BOLD Stops Here ▼ BOLD Stops Here ▼ CAPS Stop Here ▼ Regular Stops Here ▼

DEADLINE

NOON on MONDAY.
Payment must accompany ad.
No ads taken over the telephone. If you have a question, call 415.861.5019.
Display advertising rates available upon request.

RATES

First line, Regular 6.00
All subsequent lines 4.00
CAPS double price
BOLD double price
X-BOLD triple price

PAYMENT

- ☐ Cash
☐ Personal Check
☐ Money Order
☐ Visa
☐ MasterCard

Minimum \$10 charge on Visa and MasterCard.

CREDIT CARD PAYMENT

Card Number _____
3-Digit Security Code _____ Expiration Date _____
Signature _____
Name _____

CONTACT INFORMATION

Name _____ Telephone _____
Address _____
City _____ State _____ Zip _____
Number of Issues _____ Classification _____ Amount Enclosed _____

MAIL WITH PAYMENT TO:
BAY AREA REPORTER
395 Ninth Street
San Francisco, CA 94103
OR FAX TO:
415.861.8144

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